

# VILE

INTERNATIONAL DOUBLE ISSUE













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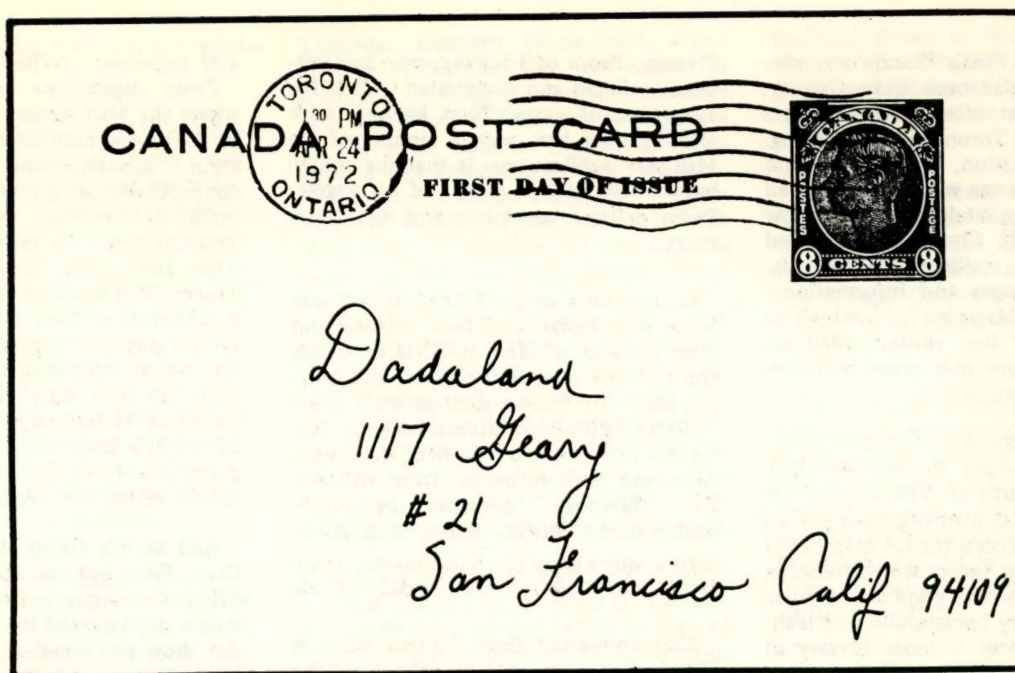
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# Introduction

This special, international double-issue of VILE is different from the others in several ways. First, it is edited and produced by Bill Gaglione, which primarily accounts for the other differences.

Within this issue, Gaglione has assembled the works of artists from twenty-three countries around the world, and arranged them in a geographical order starting with those closest . . . Canada, then South America, Australia, New Zealand, Japan, England and the various European countries. An "American All-Stars" issue is roughed out for his next edition, but that is a story for a future sitting.

Because these editions were in production such a long time, they contain works produced from 1972 (before the first issue of VILE) up to April 1976. A primary purpose for the publication of VILE is to demonstrate that while a number of the early participants of Mail Art have gone on to other forms of expression, there is still a large and active network of Mail Artists...many of whom put out publications concerning the activities of this network. . . Mail Art shows, publications, events and happenings.

One of the main things that Mail Art seems to be about, is artists getting into and using the printed medium for their own designs and purposes, as opposed to

the usual commercial use of such media... creating an international consciousness/circle of contacts that reflects the avant-garde of art activity around the world.

This is a resurgence of Dada Art, in form as well as function, as the original Dadaists were involved in mailing their printed manifestos, posters, announcements and small publications back and forth between New York, Paris, Zurich and Milan, etc. Tristan Tzara, for example, corresponded with the Futurists in Italy. "NOI", a review founded in 1917 by Enrico Prampolini and Bino Sanminiati and published until 1925, was a vital link between all European avant-garde movements and especially between Futurism and Dada. In this issue, NOI founder Bino Sanminiati responds to material concerning current Dada and Futurist activity here in San Francisco.

Tzara mailed his manifestos from Zurich to Apollinaire and Breton in who in turn mailed artworks to be in future editions of his publications.

Publications such as Cabaret Voltaire, edited by Hugo Ball, Litterature edited by Breton, Blind Man and New York Dada edited by Duchamp, Maintenant by Arthur Craven, etc., are the early forerunners of such contemporary "Zines" as QUOZ?, 491, LaHonduras, CAYC Bulle-

tin, OVUM, Focke Editions, Perdura, Modern Correspondence, Weekly Breeder, Dadazine, Banana Rag, Nitrous Oxide, FILE and VILE. . . all of which are produced and distributed in limited editions of 200 to 1000 by artists and artist groups.

Beginning with Canada, partly because of its proximity, but also because it was here that the most influential (in North American terms, at least) Mail Art publications emerged. First with the Image Bank International Directory and Image Request List.....compiled by Marcel Idea, Mr. Peanut, Flakey Rose Hips, Dr. Brute and Art Rat of Image Bank in Vancouver, in affiliation with Ken Friedman and his Fluxus lists. In the early seventies, before the Image Bank Directory or FILE Magazines, these Vancouver artists manifested mail art under the auspices of "The New York Corre Sponge Dance School of Vancouver" (after Ray Johnson's NY Correspondence School), "Image Bank" and "Art City." Artists individually or in groups assuming a corporate identity for both the mail and conceptual art activities.

While many of these early protagonists have turned to other activities under different names, their initial impetus has been taken up by others in the network



...such as Chuck Steak Enterprises, who emits on a regular basis from Calgary, Alberta. His most recent effort being a Mail Art show in Toronto at the Kensington Arts Association, in collaboration with Amerigo Marras who also produced the glossy 32-page catalogue for the show—*SUPER VISION*. Chuck is also noted for his boredom mailings and contests, and for his "Images and Information—Sort of an Art Magazine"... which in turn publicized the various Mail-Art shows, publications and other activities of the contributing artists.

Before leaving the West Coast of Canada entirely, we ought to mention Opal Nations... presently of Vancouver... a globe-trotting artist/poet originating from England, who is noted for his many (17) editions of *Strange Faeces* which combine avant-garde poetry and graphics. Because of Nations literary background and leanings, *Strange Faeces* is more literary in content than most other Mail-Art publications, in that the writing in it is "the thing," rather than the writing being "about the thing" as is the case in most of the others.

FILE magazine, brain child of A.A. Bronson and cohorts at General Idea... inspiration for VILE magazine, was first published in April of '72, with assistance of funds from the Canada Council. In my opinion, the most influential of the Mail-Art "Zines, in that it popularized the whole process by publishing and widely distributing an extended Image Bank Request List, along with news and photos of artists from "the eternal network." It was more effective than any of the other small publications individuals were putting out, because it was a full size magazine, with space to give news of the activities of many persons active in the Mail Art scene. As time went on, the editors of FILE narrowed the scope of their focus, giving more major coverage to those near and dear, editorializing, eliminating or greatly reducing the space they had for the small-fry, grass-roots correspondents way out in the sticks (figuratively, literally or artistically), somewhere... and thus VILE was born.

East of FILE there was Da Vinci, edited and published in Montreal by Alan Bealy and his associates at Vehicule... three issues of mail and other art works... but no longer functioning as a publication.

From Canada our tour takes us south through Mexico, where Felipe Ehrenberg, formerly of Beau Geste Press in England, now works and resides... and on to South America where Mail-Art flourishes in a number of countries, under the direction of various artists/groups, such as

Clement Padin of Uruguay, who has initiated, collated and distributed OVUM for a number of years. What happens with OVUM, as is true with a number of the Mail Art publications, is that the contributor mails in 500 copies of his page(s) Padin collates, assembles and distributes them.

In Argentina we have Edgardo Antonin Vigo and Horacio Zabala putting out their editions of HEXAGONO (in which contributors send 500 copies), and holding Mail Art Shows such as their latest "Ultima Exposition Internacional de Arte Correo '75," which was held in Buenos Aires and drew responses from artists in 24 different countries... post-cards, rubber-stamp works, xerox and photo copies, quickcopy announcements, manifestos, invitations, art works, et all.

Also emanating from Buenos Aires is Elipido Gonzalez, with his editions of the CAYC bulletin (Centro de Arte Y Comunicacion) which publicizes and organizes Mail-Art shows of the travelling variety. That is, they are shown in a number of locations after the initial showing. The expressed intention of CAYC is to "bring the avant-garde artists of the big international centers into contact with people who do not have sufficient economic means to travel and establish direct dialogues."

From Venezuela comes CISORIA ARTE, edited and produced by Edita Damasco Ogaz; another Mail-Art publication, heavily representing South American artists, but with enough international artists represented to demonstrate a connection with the remainder of the corresponding art network.

Across the Pacific we go next to Australia and New Zealand, where we check in on Terry Reid, world traveller (originally from Vancouver) who, in collaboration with Robert Edward Kerr of New Zealand, put together two intriguing international Mail-Art newspapers. The first, INCH ART, came out in '74, to mark "the anniversary of a full decade of Fluxus exchanges." The second, appearing around Easter '75 was called OPEN DRAWERS. Since these two editions were "theme oriented," they had more continuity than do most Mail-Art publications. Willie the Worm also emanates from New Zealand, with his Global Post Mailings, and while little is known of him, it is surmised he connected with the activities of Terry Reid.

Because of language/cultural barriers, our contacts with Japan are limited, but there is Mieko Shiomi, whose SPIRAL POEM BOOK apparently received over

400 responses to her original mailing.

From Japan, we move to England where the Mail Artists are prolific. Genesis P. Orridge and Cosi Fanni Tutti are the main spokespersons for COUM... a conceptualist art group which, while centered in London, brings its "COUM Transmissions" to various art scenes/colleges throughout England, as well as France, Belgium and Germany. Since the main thrust of their activity is local, they do not put out "a publication", but mail out various published notices and biographies as they have shows in different locations. If anybody's pushing the limits of art, it's these folks... but they get a good run from Pauline Smith and her Adolf Hitler Fan Club, also of London.

And there's David Mayor, whose Beau Geste Press put out the fabulous FLUXSHOE Catalogue in Culmpton in 1972, which documented the FLUXSHOE Mail-Art show put together by Ken Friedman, Mike Weaver and David Mayor himself.

Robin Crozier from Sunderland and Michael Scott of Leeds both seem to work independently of groups, yet participate heavily in the Mail-Art circuit... Crozier having produced his book, "Portrait of Robin Crozier" with the assistance of Mail Artists everywhere... is currently working on his next book—portraits of the Mail-Artists.

In Spain there's deOssorno, whose group PERDURA is currently working on a book, "The Concepts of Art in 1975", which will include works from the mail network. Also in Madrid, Spain, is Santiago Mercado with his broadsheet LA HONDURAS... which has four issues out to date. He represents or is part of an artist group known as "Fun Art." Also from Madrid comes ORGON, another Mail-Art publication under the editorship of Ricardo Cristobal, of the send-500-copies variety, which turns out to be very conceptual in many cases. His last issue represented 44 artists from 14 countries.

In France there's Robert Filliou... an early Fluxus mailer, and Herve Fischer who is known in these parts for his book on rubber stamp art... "Art et Communication Marginale!", which is a collection of international artists' rubber stamps. The first of its kind on rubber stamp art, it has been followed by G.J. de Rook's "Stem Pelk Unst," some two years later.

From Italy we hear from Arturo Schwarz, collector, scholar, writer and publisher on Dada/Surrealist Art, who mentioned on his recent visit to SF that he had to close his gallery in Milan (which had one Mail-Art show—the First International Hosanna Banana Show, Nov. '74)



in order to have time for his other activities.

In Switzerland there is ECART, a group represented by Jon Armleader and Johan Luccini, whose activities are multiple and varied, and include a recent Mail-Art show in Geneva.

Germany is well represented in all this international activity by a number of artists, groups and art historians. Armin Hundertmark, for example, did an early collaboration with Ken Friedman entitled "Friedmanwerk-Box". . . which solicited and got mail collaboration from such artists as Joseph Beuys, Milan Knizak, Monte Cazazza, J. Kockman, Jiri Valoch and many more international artists.

Klaus Groh of Friedrichsfern, who is responsible for the IAC BULLETIN (International Artist's Cooperative), which brings news of participation shows, publications, changes of address. . . is currently working on his theses. . . a book on "New Dad(d)a." In the course of his research for this book, he visited North America in the spring of '75 . . . to see Jean Brown's Archives, reputedly the largest archive of "New Dad(d)a" in North America; Alan Bealy and folks at

Vehicle, Kenneth Coots-Smith, then director of the One One One Gallery in Winnipeg. . . (who incidentally, travelled with Klaus to San Francisco to be judges in the 1975 Banana Olympics), Anna Banana and Dadaland in San Francisco, Ken Friedman in San Diego, the Western Front in Vancouver and various folks in New York. A summary of this trip has been printed at Beau Geste Press.

DADAHANOVA is another new artist publication which comes from Hanover, Germany under the direction of Reinhard Bennecke. It is of the dada-Mail-Art ilk, and contributions of work (not 500 copies) are solicited. They operate out of an old factory building which has been converted to a gallery where they stage shows, events and theatre productions.

Walter Focke of Bismark produces the FOCKE EDITIONS, of which six have appeared to date, having begun in Dec. of '73. This is another of the Mail-Art publications with a dadaist flavor, in which contributors send a single piece of artwork, along with \$1 to help with mailing costs, which he prints and distributes internationally.

From Stuttgart, there is Albrecht D and his Reflection Press which has had

postcard shows in the fall of '75 and again in Jan/Feb '76. These shows, like all other Mail-Art shows, solicited participation from artists around the world via the mails.

Middleberg, Holland is put on the Mail-Art map by Peter Van Beveren, who is curator of the Art Information Center and a Mail-Art show at Vleeshal, Townhall in Sept.-Oct. of '75. He is also noted for his rubber-stamp art, of which he has organized shows also.

The remaining artists, from Belgium, Netherlands, Denmark, Poland, Czechoslovakia and Hungary demonstrate that mail-art crosses many international boundaries including those in eastern Europe, and is truly open to any and all who wish to participate. As for that "hairy hound from Budapest," Endre Tot, we have ZERO to say!

For further details on this intriguing phenomena, we invite you to inspect the pages of this volume for yourself. . . and if you feel so moved, join in the activity by sending your mail-works to us here, or to any of these artists whose addresses are supplied in index form on the final two pages of this volume.

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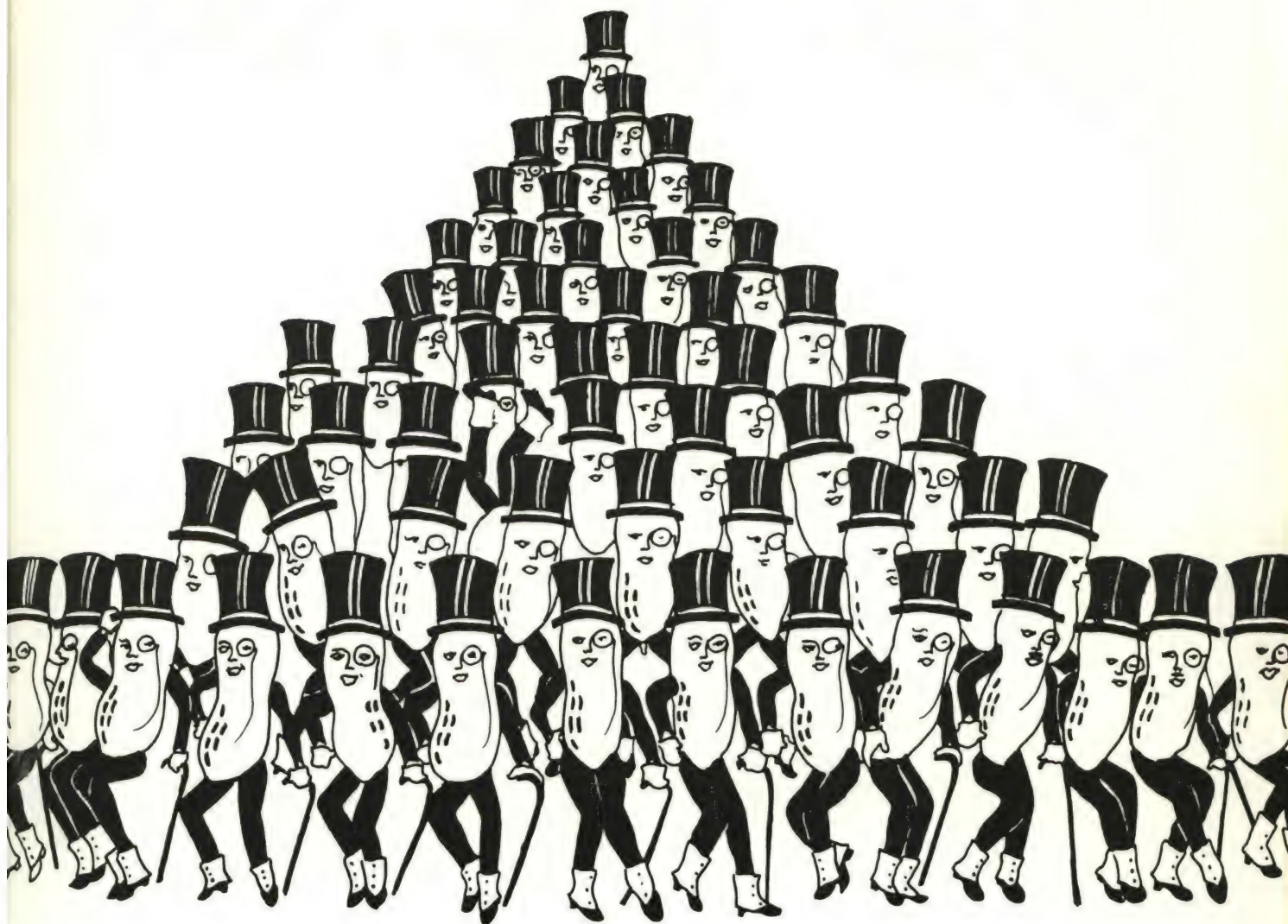
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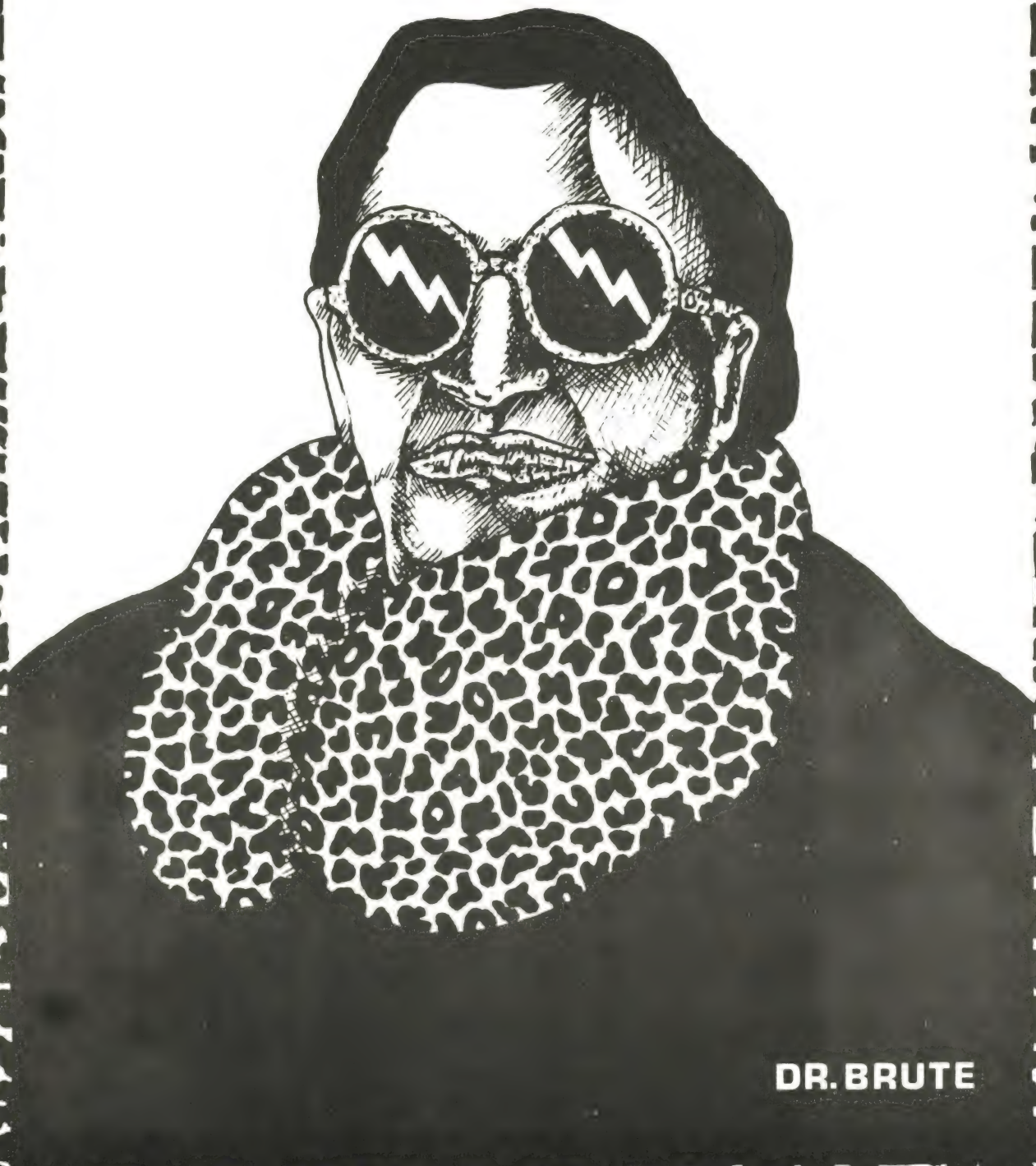
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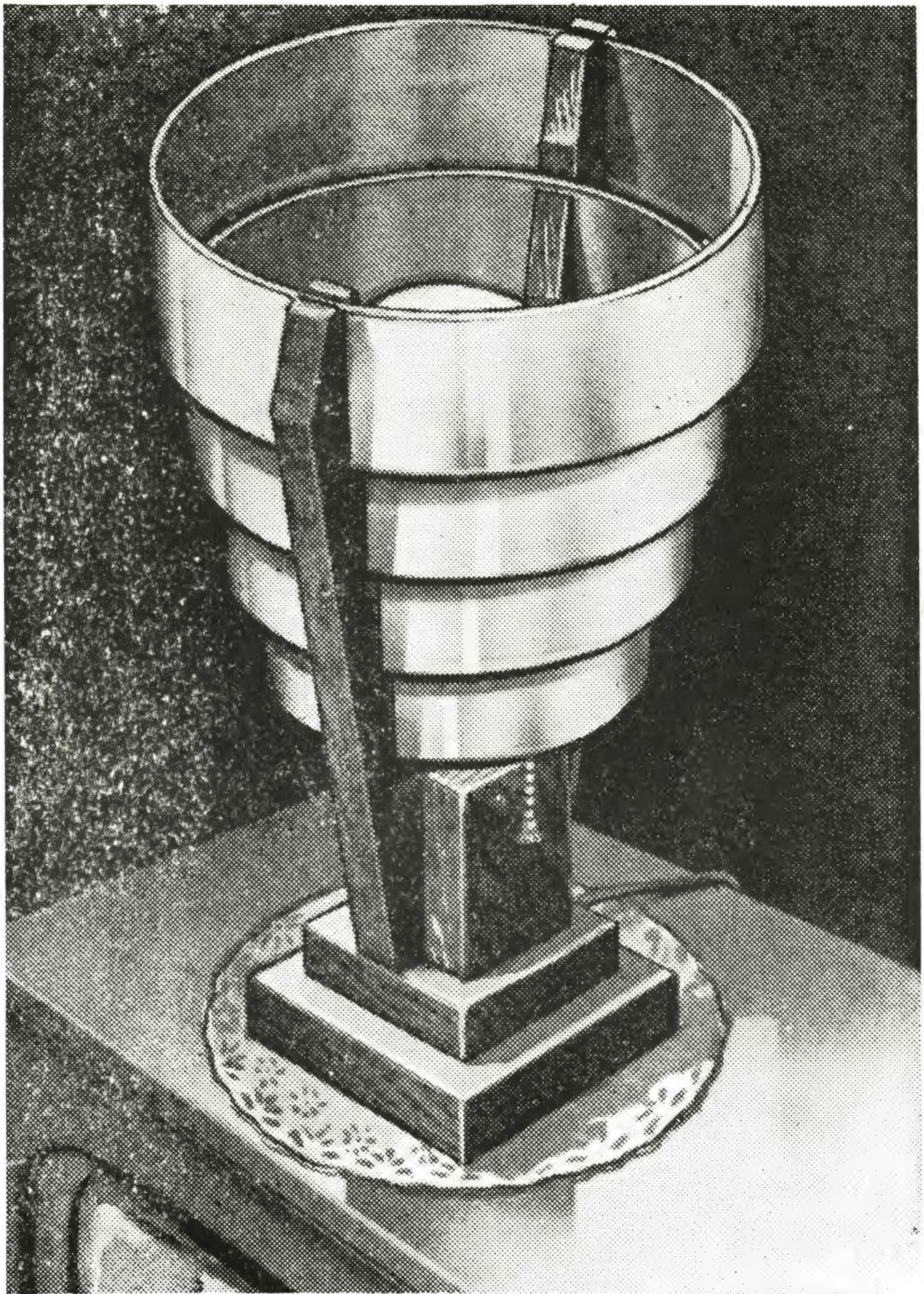
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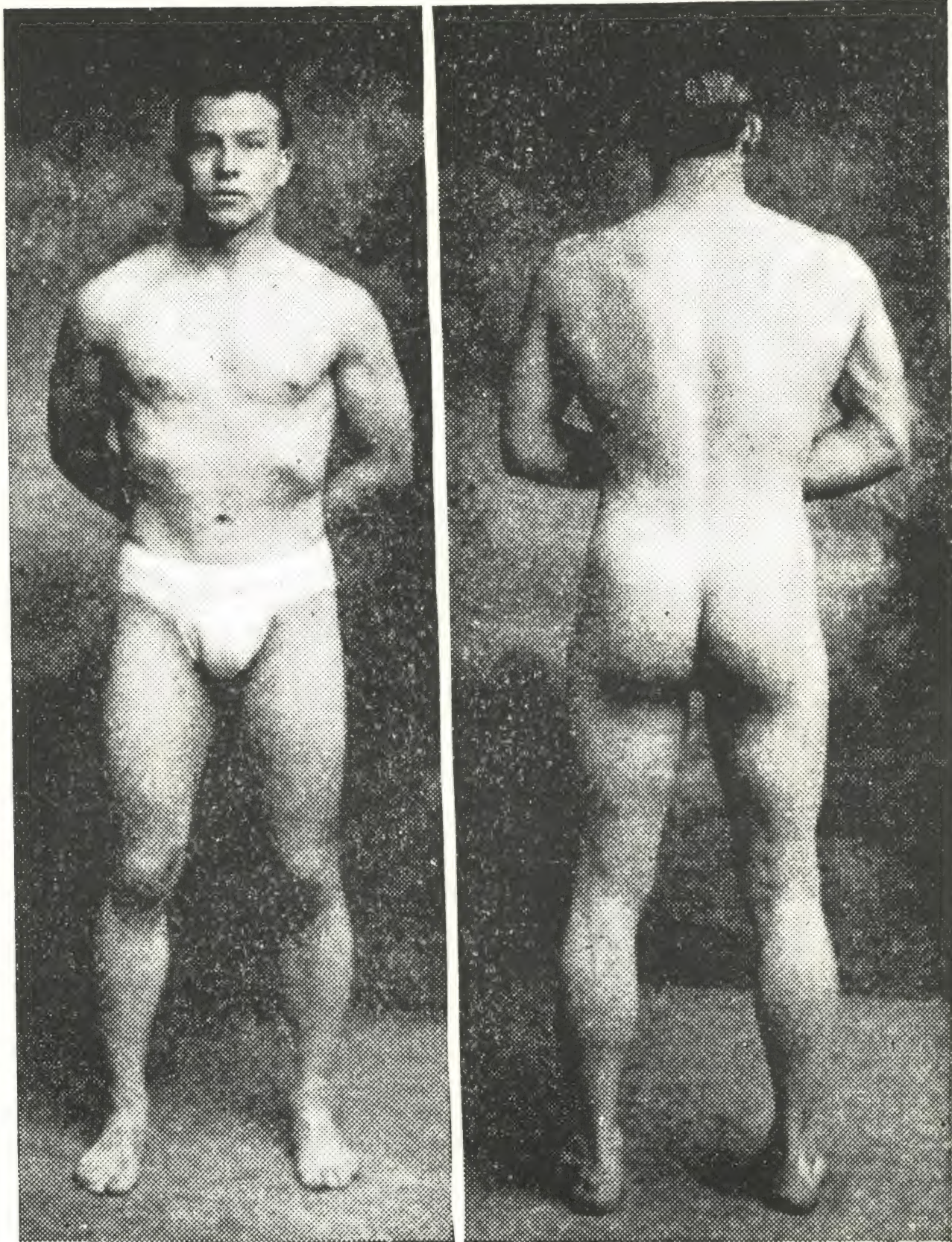




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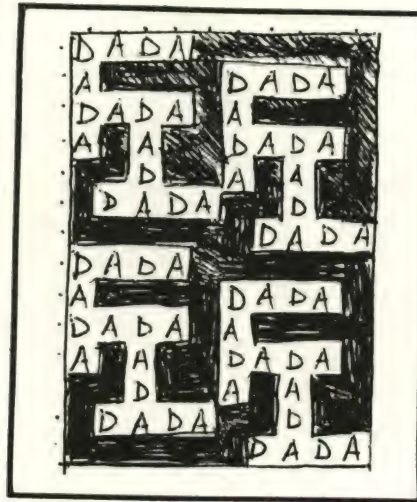


JOCK TRUMAN AND BUM BANK: TOGETHER AT LAST



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### Flying Leopard Episode #3 Audio Show

The common circus setting. The limbo artist in a brilliant red glow over the horizon. Suddenly out of nowhere a gigantic leopard is upon the circus ground & the circus goers are invited to a once in a lifetime three minute thrill. Inside, the den is lined with fur - the pit filled with fur clad youths. A thundering roar rumbles the darkened tent. Flying Leopard appears high in the sky, lightning bolts shoot from the tips of her wings. The pavillion flashes with light. A band of the spirit shadow is cast by the hundreds over the wide eyed audience. Flying Leopard descends in a swirling spiral, lightning bolts crackle through the air, jolting the youths into a frenetic dance, the song of her wings pulsate in the air. Flying Leopard swooshes into the pit & in a gigantic flash she & the Leopard Boys disappear, pavillion & all in a cloud of swirling smoke.



POST CARD

ANNA BANANA.

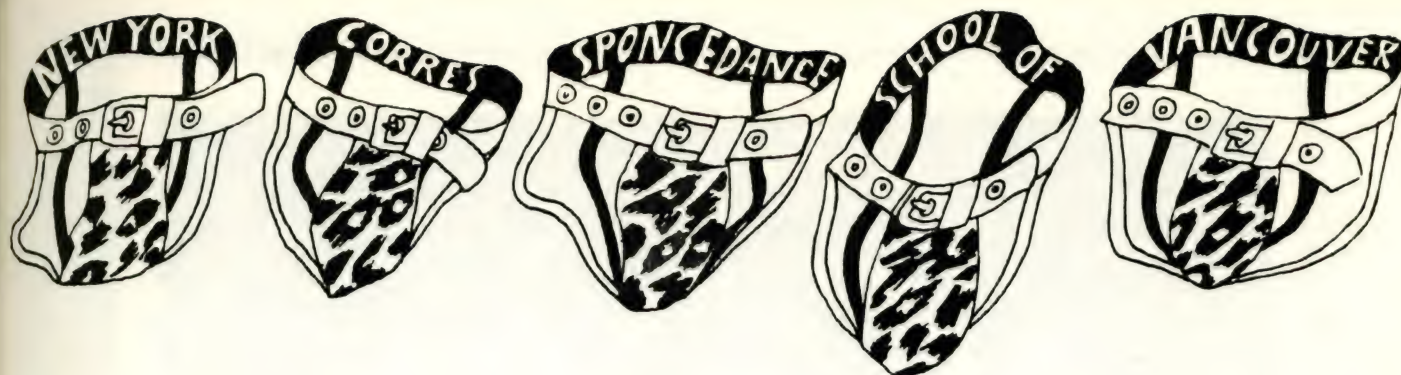
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Is Roger Lee ready for Tom of Finland	YES	NO
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Is Sussane Rivard Lemoyne ready for Tom of Finland	YES	NO
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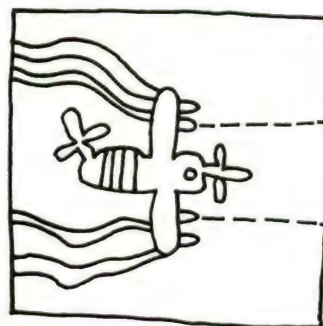
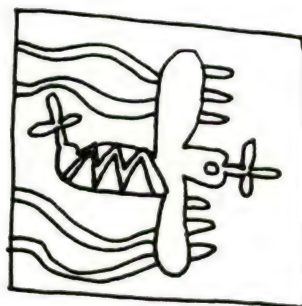
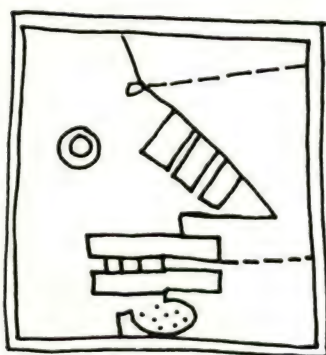
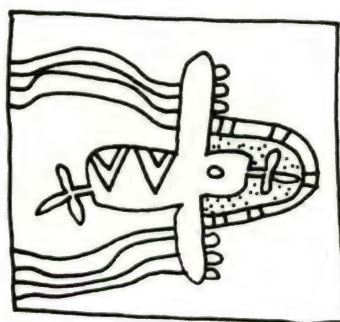
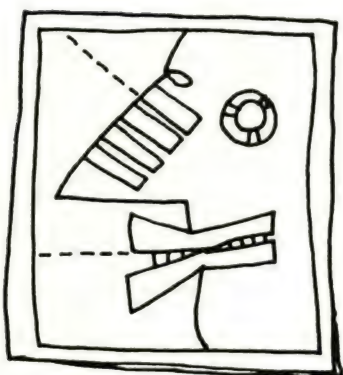
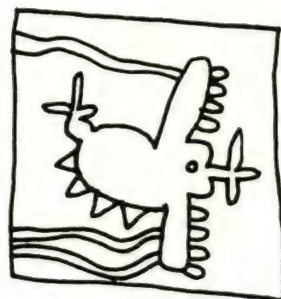
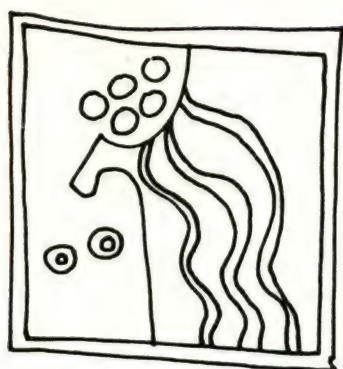


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CHUCK STAKE PRESENTS:

THE  
**FIRST ANNUAL TORONTO  
CORRESPONDENCE AND JUNK  
MAIL<sup>ART</sup> EXHIBITION**

AT THE FAMOUS 1·2·3·4·five·six·seven gallery  
567 QUEEN STREET WEST TORONTO ONTARIO  
POSTAL CODE M5V 2B6 PHONE (416) 869 0646

*Send your entry (that is your mail) to:*

\*PLEASE  
BE NICE TO  
YOUR GRAND-  
MOTHERS

THAT IS TO SAY  
MAIL YOUR  
CORRESPONDENCE  
ART / JUNK MAIL  
TO ARRIVE BEFORE  
FEB. 16, 1974 (WE KNOW IT'S SHORT NOTICE BUT CANNOT  
BE HELPED HE SAID)

1·2·3·4·five·six·seven gallery  
567 QUEEN STREET WEST TORONTO ONTARIO  
POSTAL CODE M5V 2B6 PHONE (416) 869 0646

CHUCK STAKE  
ENTERPRIZES  
**THE EXHIBITION WILL BE HELD  
AT:**

THE EXHIBITION WILL BE HELD FROM **FEB. 16**  
UNTIL **FEB. 22, 1974** AT: 1·2·3·4·five·six·seven gallery  
GALLERY HOURS: 567 QUEEN STREET WEST TORONTO ONTARIO  
TUESDAY - SUNDAY 10:00 AM TO 8:00 P.M. PHONE (416) 869 0646  
CLOSED MONDAYS DROP DOWN AND BE BORED - YOU'LL ENJOY IT.

**RUSH! RUSH! RUSH!  
RUSH! RUSH! RUSH!**

ENTRIES CANNOT BE RETURNED - WE'LL DO SOMETHING WITH THEM.  
the **FIRST ANNUAL TORONTO CORRESPONDENCE AND JUNK  
MAIL ART EXHIBITION: SEND YOUR MAIL NOW! ! ! !**  
CHUCK STAKE ENTERPRIZES WOULD LIKE TO THANK 567 GALLERY FOR THEIR ASSISTANCE.



**THRIVING ON A DIET OF "LIGHTNING BOLTS"**

Cone of Protection,  
17 Empress Ave.,  
London, Ont.,  
Canada

Dear Ms Canadadda,

In lieu of the passing away of our client, Mr. Starkman, on June 9, 1973, Cone of Protection is named executor under the terms of the Last Will and Testament of said, late Leah Starkman. We would appreciate it if your mortgage payments be forwarded to this office.

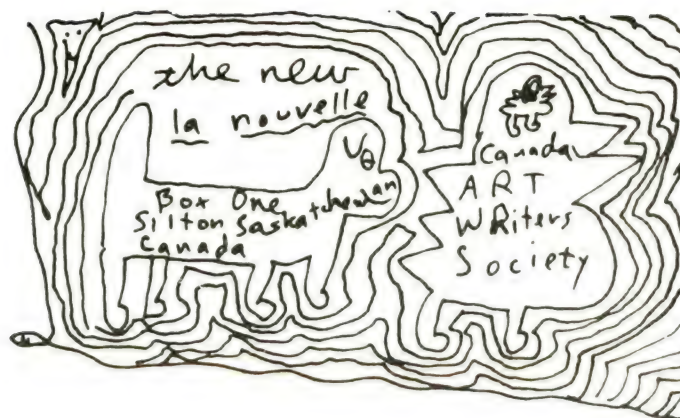
Yours truly,  
CONE OF PROTECTION

*Robert Cones*

R. Cones  
Trust Department







daddaland 3199 clay street  
san francisco 94115

June 23, 1974

hi daddaland--

ok.

is it ok to have had your card copied in Switzerland?

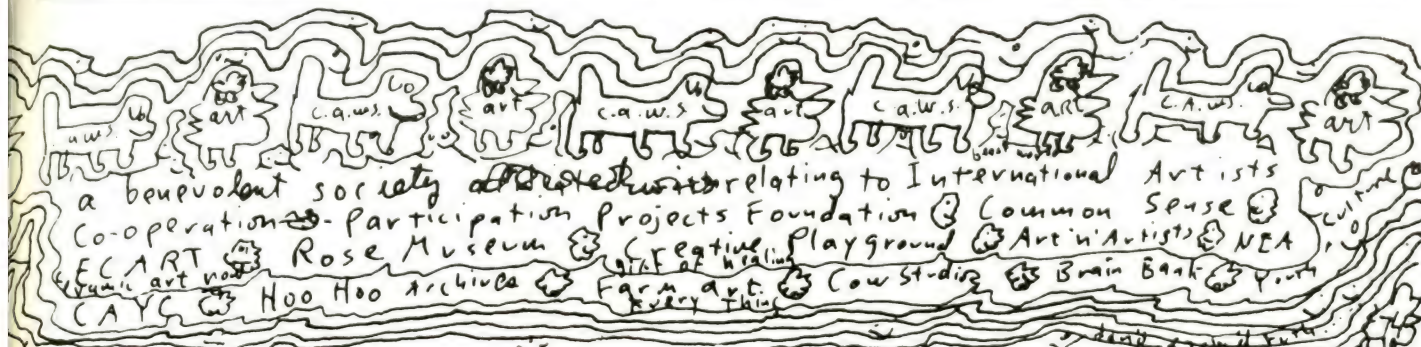
sincerely

dave

## Quikkopy Mail Art

Daddaland presents at Stedelijk Museum Paulus Potterstraat 13 Amsterdam, Holland The First International Quikkopy Mail Art Festival with:

The Northwest Mounted Valise, Dick Higgins Glenn Lewis Steve Caravello Ace Space Bianca Jagger Mary Kent Dadda Processing Erro Futzie Nutzle Art Shows Pat Tavenner Paul Eluard Sam E. Carter Anna Blume Judy Cootie Lusie Haller Ovum Hans Richter Trinity Press Bum Bank Petites Bon Bon Rain-Rien Zero Group Flying Fish The New Era Social Club Ivars Zarins Mister Aaron Felipe Ehrenberg Mister Peanut Wolf Vostel B. Orealis Dana Atchley Spaceco John Dowd Urs Luthi Opal L. Nations Kurt Schwitters Ken Friedman Vito Acconci Arthur Cravan May Wilson Arnulf Rainer John Lennon Thomas Albright The Long Island Daddist Theo Van Doesburg Liza Lerner John Jack Spadari Fluxus Michael Morris Colin Naylor Philippe Soupault Torn Pocket 491 File Art Rat Fred Hughes The New York Corres-Sponge Dance School of Vancouver Barry McCallion Indian Ralph Rose Selavy Subwaxin Haddock Emmett Williams The Zurich Dadaist Louis Argon Mrs. Jean Brown, The Tyringhan Institute Ecast Hudson Ant Farm Joseph Buys Chuck Steak Enterprises Theodor Frenkel Georges Hugnet Li Ann Graves Robert Colacello Manzoni Francis Picabia Giancarlo Politi Arturo Schwarz Ron Annarumma David Briers William Burroughs Jean Crotti Lowell Darling Antonin Artaud Johannes Theodor Baargeld Lady Brute Michael Cooper Coach House Press Coum Ms. Generality Marcel Jancel Ray Johnson Lorey Sebastian Richard C. Jeff Berner Hank Greenhow Armin Hundertmark William Farley Brian Buczak Walter Focke Fat City School of Finds Art Monte Duck Evergreen Free Dada Trust Eric Metcalfe Peter M. Van Beveren The Neo Dada Gymnastics Robert Filion Mrs. General Idea Peter Ainslie Gary J. Miller The Bay Guardian Lourdes Castro Marcel Duchamp John Calendo Tim Mancusi Sluj Internationale Spangnulo Granadada Gazelle Jack Burnham Beau Geste Press Tancerdi Alfred Frankenstein Miss Pooka Sally Peanut Vincent Fremont Johannes Baader Robin Klassnick Cow Studios Nelo Castaldo Georges Ribemont Dessignes Gilroy Art Foundation Blumenfeld Catherine Milinari Propagandada Spoerri Mieke Shiommi Smallville Funny Farm Jean Marc Poinis Genesis P. Orridge Sir Quaxalot Mimi Paige Paul Cotton Cosey Fanni Tutti Klaus Groh Hoffmeister Bonset Jorge Saia Private Partz Baj Benjapin Peret Albert Fine Tristan Tzara Dawn Rose Gaglione Stu Horn Carole Rogers Cristina Cazzaniga R. Gabe Lucy Lippard Man Ray Mina Loy Hoo Hoo Archives Sam's Cafe Jerome Tarshis D. Bond Barbara Allen Justin Green Festa Ken Doll Avenue B School of Art Dada Sawing Hannah Hoch Plastic Jack Willoughby Sharp Leo Castelli Anna Banana Image Bank Fontana Oxo Manufacturing Co. David Mayor Richard Huelsenbeck Massimo Minini J. F. Bory John Heartfield Myra Peanut D. Mendelson Tip Top Yoko Ono R. Man Fred Sharp Ms. Ann Thrope Zeke Davi Det Hompson Scientific Electricity Frederico Fellini Herb Caen Ms. Canadadda Helicopter Art Coy Robert Fones Mix Magazine Robert Rauschenberg Western Front Andy Warhol Western Dakota Junk Co. Joan Stashko Allen Caprow Raoul Hausmann Manuel Lopes Dadda Museum R. Couri Hay Lisa Redlicks Gary Lee-Nova Diter Rot Michael V. Timms Jacques Vache Tom Winnett David Zack Timothy Baum Hugo Ball Monte Cazazza The Eternal Marshmallow Educational Projectiles John Cage Marcel Dot John M. Armleder Ruby Begonia Dr. Brute AAA Bronson Joseph Cornell Fletcher Copp Chicken Bank Irene Dogmatic H. Fisher Hash Art Al Hansen Ronald Gross Jurkiewicz Jean-Jacques Lebel Lloyd Fabian Ronnie Cutrone Gnome King Rene Margritte Ann Dothers Richard Paulson Kathleen Hanlon Phantom Shrink Pascal Vinny Tarasoff Haroldo Gonzalez Jacques Prevart New York Correspondence Dance School of Vancouver, San Francisco Chapter Peter Adam J. H. Kocman Peter Brant Jenepher Stowel Francesco Scavullo M. Merello Sean Brynes . . . but not Robert Cummings.





# FILE

Transcanada Art Organ

87 Yonge Street, Toro

"The Emit of our File"

## WE'RE ONLY FOLLOWING ORDERS

Dear ~~Sam Bank~~,


~~Please ask General Idea to ask~~ Dadaland  
to ask E.C. Golikoff  
to ask Ray Johnson  
to ask Image Bank  
to ask A Space  
to ask Richard Cee  
to ask DR. Brute  
to ask Robert Cumming to return this to you.

# FILE

Dear ~~Sam Bank~~,

~~Please ask~~ Dadaland ~~to~~ ask E.G. Golikoff  
to ask Ray Johnson  
to ask Image Bank  
to ask A Space  
to ask Richard Cee  
to ask Dr. Brute  
to ask Robert Cumming to return this to us. (who did...  
-we're only misinterpolating hors d'oeuvres!

T.C.A.  
in P.H.

O. D. FLATED  EGG-OH  
E. G. G.

Your Truly,  
**White Flesh**



# FILE

"The Emit of our File"

## WE'RE ONLY FOLLOWING ORDERS

Dear DR.Brute,

Please ask Robert Cumming

*Cumming*  
7/26/72.



to ask Bum Bank  
to ask General Idea  
to ask Dadaland  
to ask E.G.Golikoff  
to ask Ray Johnson  
to ask Image Bank  
to ask A Space  
to ask Richard Cee to return this to you.

*Captain Xerox*

*FOL objet d'arse*



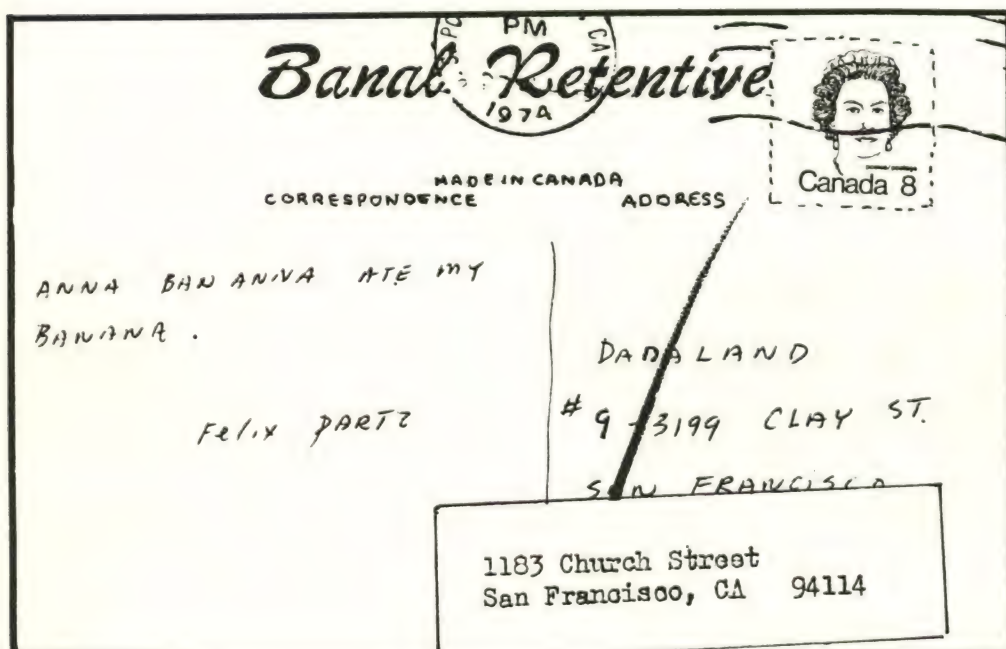
*Fayhaye-Neighaye*

# FILE

**Canadian**  
**Answering**  
**Services**  
GENERAL IDEA









# ANNOUNCING

a

## DADA SOIRÉE....

performance pieces

written between 1913 and 1958 by

Raoul Hausmann, Man Ray,  
Hugo Ball, Richard Hulsenbeck,  
Kurt Schwitters and Marcel Duchamp

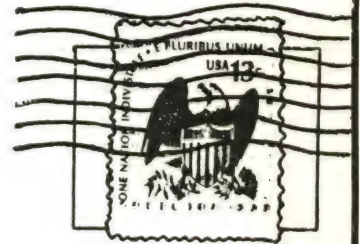
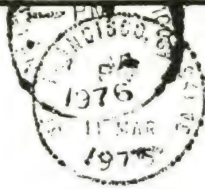
will be reconstructed and performed by  
Eberhard Blum and Sally Rubin

THE CLOCKTOWER  
108 LEONARD ST. NYC  
233-1096

\$3.00 CONTRIBUTION  
MARCH 7 and 8, 1976  
8:00 PM

Institute for Art  
and Urban Resources, Inc.  
c/o The Clocktower  
13th floor  
108 Leonard  
New York, N. Y. 10013

**GENERAL IDEA (Manhattan)**  
6E - 12 West 72  
New York City 10023  
(212) 799-4256

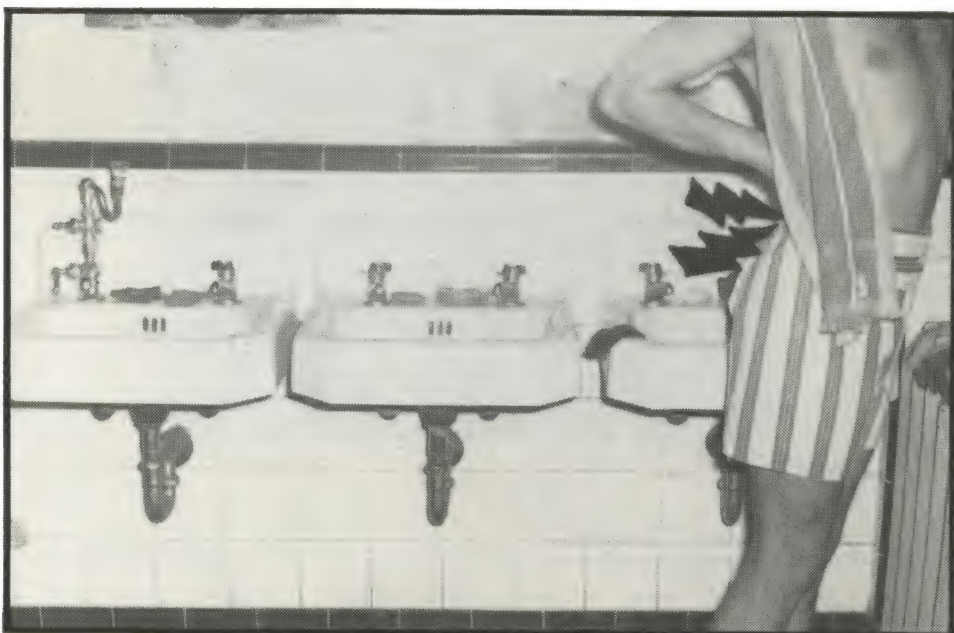


DEAR D.  
Thinking of you. ENJOYING the scene here in the Big Grapple.  
THE NYC FILE is loaded with mysteries/intrigue and the  
stencil of death. Q: who is trying to kick the LIFE out  
of FILE? A: TIME WILL TELL. RAY JOHNSON ASKS why  
doesn't ANNA B. WRITE TO G.I. ANYMORE? FUTURLUSTA  
SOUNDS great - NO MEAN FEET! love + kisses. JELX

DADDALAND  
1183 CHURCH ST.  
SAN FRANCISCO  
CALIFORNIA 94114









# GENERAL IDEA

241 Yonge Street  
Third Floor  
Toronto, Canada



POSTAL CODE  
L1E 1E1  
MAIL CODE  
Canada 8

THEN JORGE WOKE UP AND HE WAS  
BILL GAGLIONE AGAIN. AND HE  
BEGUN TO WONDER....

BILL GAGLIONE  
1183 CHURCH ST.  
S.F. CALIFORNIA  
94114  
USA



SOMETHING BY MOUTH

AND THEN JORGE

WOKE UP WITH A  
BRUTISH PAIN IN  
HIS BACK & HE

KNEW HE WASN'T

BILL GAGLIONE....

NOT YET, HE WASN'T.



DADALAND

1183 CHURCH ST

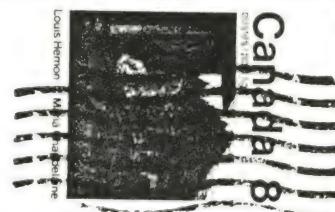
SAN FRANCISCO

CALIFORNIA

94114

USA

JORGE  
NEVER  
WOKE UP!



DADALAND

1183 CHURCH ST.

SAN FRANCISCO

CAL.

94114

USA







THIS IS  
MY JOHN.







PLAGIARISM BY

FELIPE EHRENBERG

28 APR 1973

PICASSO  
IS DEAD

1973

No evidence of active inflammatory  
disease of the lunge.  
THANKS --- COME AGAIN?  
Felipe

LANGFORD COURT S  
CULLOMPTON, DEVON  
ENGLAND



BILL GAGLIONI  
3199 CLAY STREET  
SAN FRANCISCO, CALIF.  
U.S.A. 94115 #9

U.S.A.



# CISORIA ARTE

Edita Damaso Ogaz

Apartado de Correos N° 50531

Caracas-105 • Venezuela



## TEXTO CORDON del JOJO

## Texte Cordon DE L'Œil

EYE'S CORD TEXT



EN ESTE NUMERO:

ELENA DIAZ (ARGENTINA), EDMUNDO ARAY (VENEZOLANO), CLEMENTE PADIN (URUGUAYO), DAVID ZACK (CANADIENSE), PIERRE DE PLACE (FRANCES), JUAN CALZADILLA (VENEZOLANO), SALVADOR GARMENDIA (VENEZOLANO), EFRAIN HURTADO, GREGORIO PAREDES (CHILENO), AMELIA SAIEG (ARGENTINA), AMADEO GRAVINO (ARGENTINO), DAMASO OGAZ, WILSON STAPLETON (NORTEAMERICANO), FREDY GAMBETTA (PERUANO), GARCIA LUIS, DANIEL CULLA (ESPAÑOL)



pílulas para votar  
 pílulas para a morte  
 pílulas para o amor  
 pílulas para fazer filhos  
 pílulas para não fazer filhos  
 pílulas lógicas  
 pílulas para pensar  
 pílulas para ficar calmo  
 pílulas para ficar alegre  
 pílulas para assistir televisão  
 pílulas para ler jornal  
 pílulas para mudar de idéia  
 pílulas para se oxigenar  
 pílulas para curar os loucos  
 pílulas para ser original  
 pílulas novas  
 pílulas familiares  
 pílulas para os artistas  
 pílulas para os críticos  
 pílulas para os colecionadores  
 pílulas para os resfriados  
 pílulas contra as coisas prejudiciais  
 pílulas para dormir  
 pílulas para excitar-se  
 pílulas para conversação  
 pílulas para a cabeça  
 pílulas para os pulmões  
 pílulas para o coração  
 pílulas para os cabelos  
 pílulas para os olhos  
 pílulas para os gatos  
 pílulas para as plantas  
 pílulas contra artrite  
 pílulas ideológicas  
 pílulas para as caspas  
 pílulas para trabalhar  
 pílulas para as férias  
 pílulas para ouvir violino  
 pílulas para ler poemas  
 pílulas para tomar o metrô  
 pílulas para o automóvel  
 pílulas para andar a pé  
 pílulas para a febre  
 pílulas-pão  
 pílulas-vinho  
 pílulas-água  
 pílulas-vitaminas  
 pílulas-carne  
 pílulas-manteiga  
 pílulas para a beleza  
 pílulas para a memória  
 pílulas para a inteligência  
 pílulas para o raciocínio  
 pílulas para crer  
 pílulas para a felicidade

- 
- 
- excipiente 100%
- reembolso pelo seguro social

# WAY OF NO ART

MUSEU DE ARTE CONTEMPORÂNEA  
DA UNIVERSIDADE DE SÃO PAULO

Parque Ibirapuera

way of art/vivencial activity studio  
odalir magalhães  
rua augusta, 2676 - ap. 134 - 13.o  
CEP 01412 - s.p. - são paulo brasil

27 AGO 19

FARMACIA FISCHER INC.  
PÍLULAS

A vida está nas pílulas!

A vida está nas pílulas  
(Campanha internacional pelas pílulas)

Para obter mais informações sobre a campanha internacional pelas pílulas

FARMACIA FISCHER INC.  
PÍLULAS PARA TODOS  
MAC - USP  
PARQUE IBIRAPUERA





... PORVENIR?

WAY

WAY

HERVÉ FISCHER HABLA CON USTED

CAMBIAR LA SOCIEDAD

WAY

ARTE SOCIOLÓGICA

WAY

WAY

QUE PERGUNTAS  
VOCÊ QUER FAZER?

WAY



WAY



WAY



WAY

WAY





A menudo el arte se venga del entropismo cultural que generan el arte oficializado y esas formas artísticas superadas que sostienen el orden de los sistemas en virtud de reafirmar cosas ya conocidas o "ya dadas en arte", alterando la función de los medios de comunicación que sea trastocando la información que transmiten ya sea valiéndose de las propiedades del "canal" para la trasmisión de sus propios mensajes: es el caso de las tarjetas postales que de objeto comercial se ha convertido, hoy, en principalísimo medio de difusión artística merced a la rapidez y amplitud de su comunicación a cualquier punto, a la facilidad de su fabricación, almacenamiento y consumo y, sobre todo, a las inéditas posibilidades expresivas ya sea utilizándola como simple sustento de comunicaciones verbales, icónicas, etc. ya sea como objeto artístico en sí, creando su propio lenguaje.

En las postales expuestas es posible rastrear todas las corrientes artísticas del momento: desde las que se valen de la expresión plástico-verbal propias del concretismo y poesía visual hasta las que registran eventos y hechos propios de un lenguaje de la acción; desde las que registran las explosiones neo-dadaístas del Fluxus-art hasta las más racionalizadas del constructivismo y arte computacional; desde las que utilizan el propio vehículo —la postal— como obra en sí hasta las más ortodoxas realizaciones del conceptualismo; las que se preocupan por despertar procesos de acuerdo al repertorio del espectador a los que testimonian el acceso del cuerpo humano a categoría de fuente activadora de procesos estéticos (Body-art); desde las que solicitan la participación del espectador mediante propuestas y proyectos a las que rescatan aquellos aspectos de la vida diaria desatendidos por la habituación y el enajenamiento; desde las que son mero registro de la actividad artística de vanguardia a las que parasitan postales comerciales alterando la información original; desde las que difunden actitudes propias del pop-art, minimal-art, arte povera, junk-art, etc. a las que se valen de todas las tendencias aplicando el punto de la innovación formal en lo social buscando reubicar los signos y los textos en "discursos no dados en arte".

**Clemente Padín.**



Davi Det Hompson	Amelia Toledo	Ken Friedman	Roland Flexner	Fernando Milian
Gaston Renaudin	Dick Higgins	Christo	Edgardo Antonio Vigo	Miguel Lorenzo
Miroslav Halas	Carlo Giovanni Cicatelli	Gyula Gulyas	Robin Crozier	José A. Cáceres
Marcel Alocco	Yoko Ono	Claudio Tozzi	Jiri Valoch	Eric Dietman
J. O. Mallander	Friederike Pezold	Regina Silveira	Horacio Didimo	André Tomkins
O. Byrst	Jean-Frederic Schnyder	Julio Plaza	Tomas Schmit	Arthur Cravan
Jaroslav Kozlowski	O. Rautenbach	Hervé Fischer	Endre Tót	Stuart Rolfe
Nam June Paik	Tom Phillips	Wojnar Jan	Christian Tobas	Sarkis
Joseph Beuys	Gabor Altorjay	Antonio Dias	Marjo y Raúl Marroquin	Tom Ockerse
Istvan Molnár	Kohei Ota	Nikolas Jungwirth	Miroslub Todorovic	Stefan Wewerka
Vera Barcellos	Genesis P-Orridge	Wolf Vostell	Gary Lee Nova	Pedro Lyra
Fred Forest	Carlos Raúl Ginzburg	Erwin Heerich	Sally Peanut	Herman de Schutter
Diter Rot	Peter Weibel	Karl Heinz Krüll	Jeff Berner	Henry Targowski
Klaus Staack	Perdura	K. P. Brehmer	John Clinch	Art Duck
John Lennon	Juan Castro	Michael J. Phillips	Christos Dikeakos	Miss Mahl
James Lee Byars	Walter Kohle Chevalier	Pat Tavenner	Lewis Morris	Falves Silva
Werner Nüfer	Sandie Shaw	Rose Museum	Dr. Brute	Clemente Padin
Friederich Heubach	Anna Esposito	Bernd Löbach	Don Battershall	The Image Bank
Richard Hamilton	Ronald Illard	Silvia Trevalle	General Idea	Eleanor Antin
Harro Preiss	Don Druick	Teresa Macho	Air Press	Ant Farm
Francoise Janicot	Peter Below	Oscar Marin	P. C. Schmidt	Sander Heynemans
Gecmanix	Gregory Puchalski	Axel Knipschild	Carole Fisher	Dana Atchley
Bernard Heidsieck	Mary Harding	Alice Hutchins	Jacques Charlier	Robert Fish
Pauline Smith	S. J. Schmidt	Gianni Bertini	Serge Oldenbourg	Art Rat
Chuck Stake	Anna Banana	Canadas National Magazine	Stuart Horn	Geoff Hendricks
M. H. de Ossorno	Francisco Corcuera	Granada Gazette	Maxwell Bates	Monte Cazzaza
Paul-Armand Gette	Vladimir Holub	Clive y Su Robertson	Mr. Peanut	William Farley
Derek Michael Besant	Olivier Herdies	Juan Carlos Romero	Victor Roehrich	Spaceangel
Bálint Szombathy	Renate Krätschmer	Luis Pazos	Flakey	George Brecht
Dave Rimmer	Maurizio Osti	Andrzej Partum	Janos Urban	Jean-Francois Bory
Cayc	Maria Karras	Beke László	Luciano Ori	Robert Filliou
Alberto Pellegrino	Mark Isaac	Karel Adamus	Rolf Nörtermann	Joe Fafard
Gérald Minkoff	Nelson Howe	László Lakner	Sandro Grecco	Bryce Thompson
David Zack	G. J. de Rook	Jorge González Mir	The Coach House	Lew Carson
Reiner Ruthenbeck	Ingrid Webendoerter	Bogdanka Poznaniowicz	Luis Sorensen	Víctor Grippo
ElAG	Allan Bealy	Rick Ross	Herman Damen	F. Lichtenauer
Hans Clavin	Giuseppina Coppini	Aibrecht D.	Jim Crawford	Maurizio Nannucci
Plinio Martelli	Dom Silvester Houédard	Davis Warren	J. H. Hecman	Om Ana Art
Jorge Gamarra	John Liggins	Tora Greve	Daniel Spoerri	Ben Vautier
Liz Banks	Cerlfriedrich Claus	Gisela y Klaus Denker	Tim Mancusi	Peter Rowe
Opal L. Nations	Eduard Bal	George R. Peck	Luis Canno	Francois Guinochet
Daniel Daligand	Josef Bauer	Jankola	Michael Gibbs	Jochen Gerz
Mirella Bentivoglio	Centro Tool	Stanley Marsh II	Robert Erebo	Guillermo Deisler
Gerd Scherm	Vincenzo Accame	Dora Maurer	Arthur Koepke	Francisco Zabala
Al Whitson	Timm Ulrichs	Per Kirkeby	Beebderen Van Een	Daddaland
Zbynek Jetleb	Pierre Keller	Ancasia Pacheco Chaves	Eva Partum	Frank Ferguson
Gregorio Scalise	Ray Johnson	Evandro Carlos Jardim	Nick Tchoupic	Le Gac
Gabor Attalai	Henri Gabriel	Klaus Groh	Anna Oberto	Francisco Pino
Szabó Gábor	M. A. D.	Bosco Lopes	John Furnival	Miroslav Klivar
Josep Iglésias	Alan Riddell	Tip Top	Guy Schraenen	Gail Price
Tomasso Kemeny	A. M. Jehle	Maximilian Krips	Canadas Nat. Magazine	Luigi Ferro
E. Leonetti	John Plant	Neil y Roberta Baldwin	Keith Yule	Irene Dogmatic
María Balzer	R. Man	Crescent Moon Novelties	Bram Bogart	ESPy
Richard C.	William L. Sorensen	Jorge Caraballo	Antoine de Bary	Luordes Castro
Al Blaster	Chris Jonic	Alan Lindenfeld	Degottex	Hugo de Clescq
R. L. Shuebrook	M. Middleton	Ace Space Co.	René Guicette	Jo Delahaut
Elisabetta Gut	Paulo E. Herkenhoff	Dallas Selman	Gulyas Janos	Brion Gysin
Sky Art	Szentjőby Tamás	John Silvermouse	Károlyi Zsigmond	Ervin Popovits
John Evans	Stalislav Urbanski	Lowell Darling	Betty Redin	Knud Pedersen
Haroldo González	Oreste Amato	John Willenbecher	Herman de Vries	Elfriede Czarda
Erner Dov	Meanwhile Comix	May Wilson	Andrew Davie	Michael Morris
Hoja Muerta	Allen Fisher	Peter Daglish	Jose Barrozo	File
Jörg Schwarzenberger	Haddock	Fluxus Art	Buster Simpson	Wolfgang Feelisch
Terry Reid	Brian Buczak	Takako	Lucy Verander	Leslie Barnett
Giovanna Sandri	Werner F. Bonin	Alison Knowles	Rigby Graham	René Bertholo
Eric Andersen	Fletcher Copp	Eugenio Miccini	Vera Suomalainen	Henri Chopin
Leopoldo Irriguable	Michele Perfetti	Greg Jupiter	Josep M. Figueres	Gilbert Decock
John Coulsey	Robin Klassnik	The New Era Social Club	Dr. Brute	Equipo Movimiento
Tassilo Blittersdorff	Ulf Rahmberg	John Kearney	Regina Braga	Arthur Petronio
Ed. Hundertmark	Richard Hartweu	David UU	G. M. Eirich	Dalibor Chatrny
Richard Kostelanetz	Ricardo Cristobal	Henry Greenhow	Conrad Meier	Robert Filliou
Javier Ruiz	Susan Mogul	Andy Warhol	Ernst Buchwalder	Aleatory Novelties
I. J. Takalo-Eskola	Andrew Rydet	Gerry Gilbert	Wolf Wezez	Imre Bak
Lucio Cabutti	Paul Woodrow		Wilton Luchini	Horacio Zabala













La Plata, 3.6.75, DEAR BILL, thank you for the sample of "THE EMIT OF OUR FILE."  
It is very interesting, if you like to participate in my publication "HEXAGONO" you would send me 510 copies of this work or something like that. You could send them by surface mail because I am not in a hurry. The whole sheets of my publication are free so I do not need a definite size. I would be glad if you accepted to collaborate.

I am having a MAIL ART EXHIBITION at ARTE NUEVO GALLERY in BUENOS AIRES in NOV/DEC. '75. I am holding it with my friend HORACIO ZABALA. I will send the invitation soon. Works will be accepted since 30th SEPTEMBER

If you want we can exchange our printed works. I am interested in creative works, researches, etc. and I would like to know about new theories. Please keep in touch. Sincerely yours,

*camp*



DEAR FRIEND : URGENT \* I AM PREPARING AN INTERNATIONAL WORK AND I WOULD LIKE YOU TO TAKE PART IN IT \* YOU ARE FREE TO CHOOSE SUBJECT AND TECHNIQUE ( OFFSETT, RUBBER STAMP, PRINTED, DRAWN, etc. ) AND USE THE TWO PAGES OF A PAGE ONLY ONE. BUT SIZE MUST BE EXACTLY 0.18 X 0.23 CM. AND PAGES NUMBERED TILL 1/200 to 200/200 AND SIGNED. SAMPLES MUST BE 200. DEAD LINE 31.JANUARY.1976. EACH AUTHOR WILL GET A COPY SENT BY SHIP AS REGISTERED-PRINTED MATTER. ARE INVITED : GROH \* FISCHER \* BLAINE \* ORRIDGE \* SMITH \* NAYLOR \* DEISLER \* VIGO \* ZABALA \* GOERITZ \* VACCARI \* PERFETTI \* DE ROOK \* VAN BEVEREN \* SPILL \* GAR IA \* ULRICH S \* GAGLIONE \* BARBOZA \* MABIE \*







POSTA



# ULTIMA EXPOSICION DE ARTE POR CORRESPONDENCIA

FRIENDS,

We invite you to take part at the "LAST INTERNATIONAL EXHIBITION OF MAIL ART '75" at ARTE NUEVO GALLERY in BUENOS AIRES (ARGENTINA). It will be held in November / December 1975. All kinds of pieces on mail art, researches, documents, etc. will be accepted and they must be sent till 30 th September. **The sent works will not be given back to the sender.** A catalogue will be made and a sample sent to each collaborator. If participants can send a number of works — **multiples** — they will be given to visitors. We would be grateful if collaborators can send a short biography.

Works must be sent to :

EDGARDO-ANTONIO VIGO - Casilla de Correo 264  
LA PLATA - Pcia. Bs. As. - REPUBLICA ARGENTINA

and / or

HORACIO ZABALA - Sanabria 4060 - P. B. 3  
BUENOS AIRES - REPUBLICA ARGENTINA

BILL GAGLIONE

1183 CHURCH, ST.

SAN FRANCISCO

CA. 94114

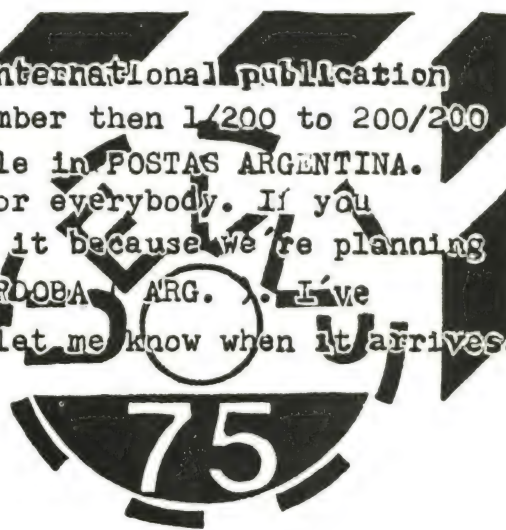
U.S.A.

30 DIC 1975

DEAR BILL, thanks to take part in my International publication  
Don't forget to sign the copies and number then 1/200 to 200/200  
I hope you were able to read the article in POSTAS ARGENTINA.  
We tried to do it easy to understand for everybody. If you  
like to send new works for MAIL ART do it because we're planning  
to hold the exhibition once more in CORDOBA - ARG. I've  
posted the catalogue for you by ship, let me know when it arrives.

LOVE,  
CHAU,

*Handwritten signature: E. P. O.*



# ULTIMA EXPOSICION DE ARTE POR CORRESPONDENCIA '75

EDGARDO - ANTONIO VIGO  
CASILLA DE CORREO 264  
LA PLATA PROV. BS. AIRES  
REPUBLICA ARGENTINA

GALERIA ARTE NUEVO  
BUENOS AIRES - ARGENTINA  
NOVIEMBRE / DICIEMBRE '75



# Nueva forma de expresión

## ARTE - CORREO

LOS HOMBRES se comunican entre sí intercambiando mensajes, utilizando distintas señales con significados diferentes. El hombre, al decir "su palabra", la dice para otros hombres.

No es nuestro propósito entrar en este amplio y complejo tema pero sí analizar cómo interactúan dos sistemas de comunicación con funciones delimitadas y en ámbitos distintos.

El envío de una carta por correo implica el desarrollo de un mensaje, y es un acto de comunicación entre dos personas. El correo interviene posibilitándolo a través de la distancia: conecta a un emisor y a un receptor. El artista realiza su obra de la misma manera que el hombre "dice su palabra". En el hecho artístico encontramos también un emisor y un receptor, necesarios en todo acto de comunicación. Así como el hombre, al expresarse, lo hace buscando múltiples canales, el artista vehiculiza su creatividad a través de múltiples formas. Ambos organizan un lenguaje y continúan su creación en la búsqueda de nuevos códigos. Ejemplo de ello lo ofrece el artista plástico que trabaja en el área de la investigación, quien usa los medios de comunicación "convencionalmente no artísticos", alterando su función. Y prueba de esto último es la síntesis a la que se ha llegado en esta nueva forma expresiva, el ARTE-CORREO. Aquí existe una confluencia de dos sistemas comunicativos: el artista se vale del correo para difundir su mensaje, para llegar al receptor de su obra.

Es necesario hacer una distinción para clarificar el concepto. Cuando se envía una escultura por correo, el creador se limita a utilizar un medio de transporte determinado para trasladar una obra ya elaborada. Al realizarse la escultura, este desplazamiento no se tuvo en cuenta. En

cambio, en el nuevo lenguaje artístico que estamos analizando, el hecho de que la obra deba recorrer determinada distancia es parte de su estructura, es la obra misma. La obra ha sido creada para ser enviada por correo, y este factor condiciona su creación (dimensiones, franqueo, peso, carácter del mensaje, etc.).

El correo, entonces, no agota su función en el desplazamiento de la obra sino que la integra y condiciona. Y el artista altera, a su vez, la función de este medio de comunicación. También existe una modificación en la actitud del receptor: ya no es el clásico coleccionista (hecho que implica cierto grado de egoísmo) sino un depositario accidental de la obra comprometido a su máxima circulación. El receptor es una fuente de información que abre un nuevo circuito de comunicación cuando enriquece la obra exhibiéndola o enviándola por correo a nuevos receptores.

### ♦ Síntesis histórico

Es difícil establecer fechas pero podemos hablar de un auge creciente del ARTE-CORREO en los últimos años, cuando se efectúan exposiciones dedicadas exclusivamente a esta manifestación: Biennale de Paris, Section Mail-Art, 1971, Francia; An International Cyclopedia of Plans and Occurrences, Anderson Gallery, Richmond, 1973, EE.UU.; Omaha Flow Systems, Joslyn Museum, Omaha, 1973, EE.UU.; First Annual Toronto Correspondence and Mail Art Exhibition, Main Gallery, Toronto, 1974, Canada; Festival de la Postal Creativa, Galería U, Montevideo, 1974, Uruguay; Pictorial History of the World, Kansas City Art Institute, Kansas, 1975, EE.UU.; Info, Galería Sztuki MDK Laberynt, Lublin, 1975, Polonia; Postkarte, Reflection Press Gallery, Stuttgart, 1975, Alemania; The First Post Card Show, Contemporary Arts Gallery, New York Uni-

versity, 1975, EE.UU., y Sluj Internationale, Correspondence Art, Mail Art, Rockefeller Arts Center Gallery, New York, 1975, EE.UU.

El único libro sobre el tema es "Mail Art, communication à distance, concept", Editorial Cedric, París, escrito por Jean Marc Poinot.

No podemos afirmar que la primera pieza de ARTE POR CORRESPONDENCIA tomara la forma de la tarjeta postal pero es indudable que ésta ha sido la base de su posterior desarrollo. Sin embargo, podemos declarar que las postales creativas no tienen nada que ver, en sus propuestas y resultados, con las tradicionales tarjetas postales, producidas industrialmente para ser consumidas por un público pasivo que las elige en función del mensaje a emitir (viajes, Navidad, fin de año, cumpleaños, etcétera). Ultimamente hay en el mercado postales realizadas por artistas plásticos pero tampoco alcanzan a tener el carácter de creativas, pues por lo general son reproducciones de cuadros, fotografías de esculturas, grabados.

En la postal creativa, el propio creador es el emisor, y no necesita de un acontecimiento exterior para justificar su envío: generalmente la produce en múltiple (obra seriada y en cantidad) y simplemente la envía por correo.

En este sentido, resulta interesante conocer un texto del artista uruguayo Clemente Padín, organizador del Festival de la Postal Creativa realizado en Montevideo: "En las postales expuestas es posible rastrear todas las corrientes artísticas del momento: desde las que se valen de la expresión plástico-verbal propias del concretismo y poesía visual, hasta las que registran eventos y hechos propios de un lenguaje de la acción; desde las postal— como obra en sí, hasta las que utilizan el propio vehículo —la más ortodoxas realizaciones del conceptualismo; las que se preocupan por despertar procesos de acuerdo al

por **EDGARDO A. VIGO y  
HORACIO ZABALA**



repertorio del espectador, a los que testimonian el acceso del cuerpo humano a la categoría de fuente activadora de procesos estéticos (body-art); desde las que solicitan la participación del espectador mediante propuestas y proyectos, a las que rescatan aquellos aspectos de la vida diaria desatendidos por la habituación y el enajenamiento; desde las que son mero registro de la actividad artística de vanguardia, a las que parasitan postales comerciales alterando la información original; desde las que difunden actitudes propias del pop-art, minimal-art, arte povera, etc., a las que se valen de todas las tendencias aplicando el punto de la innovación formal en lo social, buscando reubicar los signos y los textos en discursos no dados en el arte".

#### ♦ Nuestro panorama

Aisladamente, y sin claridad conceptual con respecto al ARTE POR CORRESPONDENCIA, algunos artistas plásticos han utilizado fórmulas paralelas: tarjetas postales como invitación a exposiciones, series de xilografías, etc., pero el primer antecedente cierto es el de Liliana Porter y Luis Camintzer, quienes efectuaron durante seis días envíos postales que contenían interrogantes, antes de la inauguración del Salón de Experiencias del Instituto Di Tella. Abierta la exposición al público, se hallaban las respuestas en la obra en exhibición.

Más tarde, Carlos Ginzburg hace envíos en cuyos sobres figuran textos integrados con sellos de goma; asimismo, manda sobres que contienen elementos no comunes a la habitual correspondencia. Eduardo Leonetti y Juan Carlos Romero confeccionaron una serie de postales con propuestas teóricas referidas a la relación artista-público. Horacio Zabala ha enviado

sobres que contienen la fotocopia del mismo sobre antes de pegarle las estampillas, o sea previa actuación del correo. Edgardo Antonio Vigo ha realizado —entre otros envíos por correo— postales que deben ser re-elaboradas y transformadas por el receptor; éste, a su vez, debe devolverlas, y el proyecto quedará completado cuando las postales se exhiban o publiquen.

Sin intentar una definición —que limitaría las investigaciones actuales— podemos acercarnos al concepto manifestando que el ARTE POR CORRESPONDENCIA o ARTE-CORREO o ARTE-POSTAL (el lector podrá elegir entre estas nomenclaturas o formular otra) utiliza los distintos medios que este canal de comunicación ofrece, como sostén o estructura de la obra artística, siendo, a la vez, parte indivisible de ella.

El público argentino tendrá oportunidad de conocer diferentes obras de ARTE-POSTAL de unos 200 artistas de la Argentina, Venezuela, Francia, Estados Unidos de América, Checoslovaquia, Canadá, Suiza, España, Inglaterra, Polonia, Uruguay, Brasil, Holanda, Italia, Alemania, en una exposición organizada por los autores de la presente nota. Tendrá lugar en la Galería Arte Nuevo, de la ciudad de Buenos Aires, durante noviembre y diciembre del corriente año.

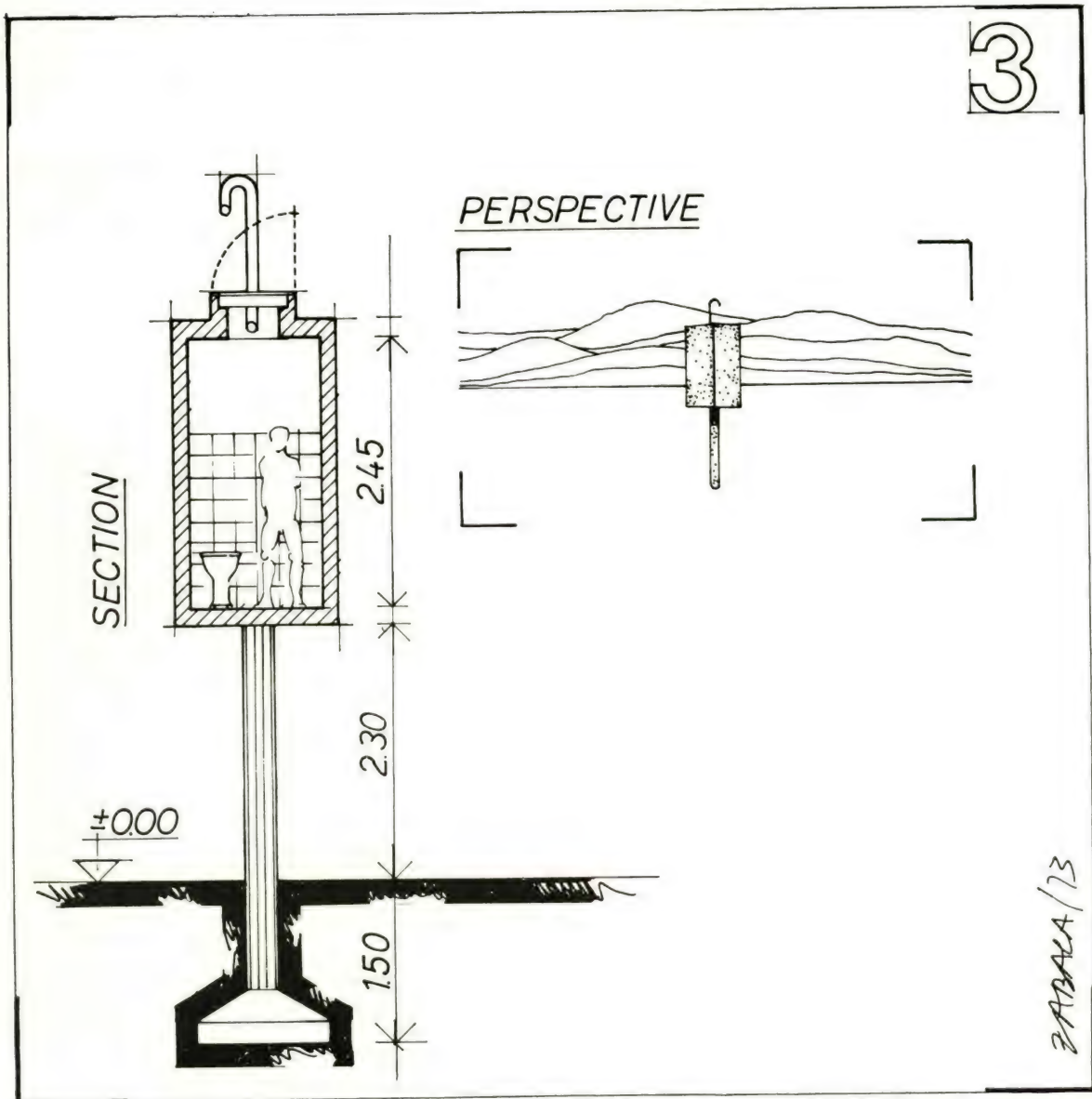
Más adelante, ENCOTEL ofrecerá su ámbito —tanto en la capital federal cuanto en el interior del país— para que esta muestra, tan ligada a su quehacer específico, sea vista por la mayor cantidad de público. #





AVANT-PROJET D'ARCHITECTURE  
DES PRISONNES LATINO-AMERICAINES,  
POUR DES ARTITS.

ANTEPROYECTO DE ARQUITECTURA  
CARCELARIA LATINOAMERICANA,  
PARA ARTISTAS.



PRISONNE SUR UNE COLONNE POUR LES MONTAGNES A CORDOBA,  
CARCEL SOBRE COLUMNA PARA LAS SIERRAS DE CORDOBA.

BUENOS AIRES, 1974

DEAR A. BANANA:

THANK YOU FOR YOUR WORK AND LETTER. HERE ARE A WORK OF MINE WHICH I HOPE YOU FIND  
INTERESTING, BUT NOT FOR LIVING INSIDE. I HOPE TO SEND YOU MORE IN THE FUTURE (MORE JAILS  
BEST WISHES, TU AMIGO ZABALA -



# cayc

GT - 526  
21-7-75

regina silveira

exposición

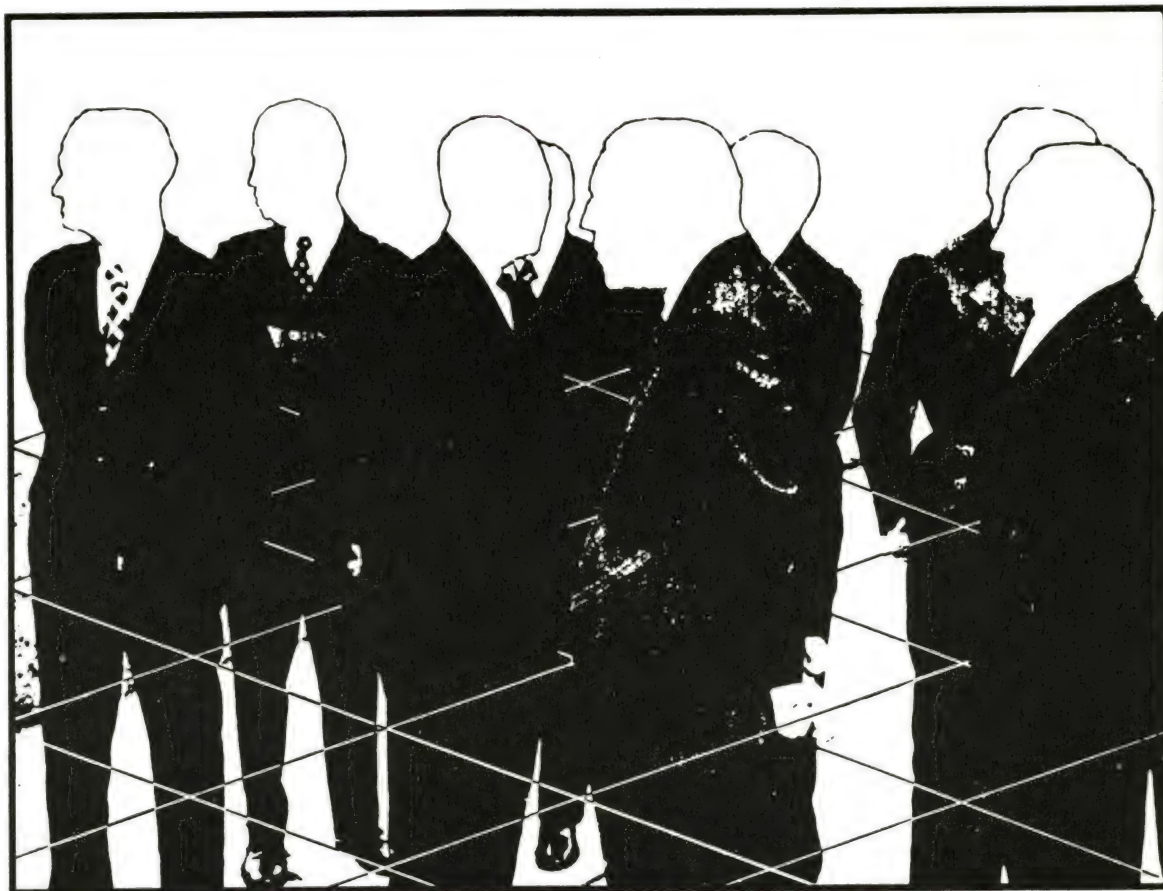
argentina

buenos aires

566-8046

elpidio gonzález 4070

centro de arte y comunicación



Mis trabajos, en su mayoría, tratan de temas cotidianos, en los cuales hago interferencias (a nivel semántico) que en su conjunto se pueden caracterizar como compartimentaciones espaciales. Estas (laberintos, cajas o divisiones) colocadas gráficamente sobre la foto impresa, crean una nueva situación al cambiar críticamente el aspecto puramente denotativo de las imágenes utilizadas.

Recodificación y nueva lectura. Varios de los trabajos obedecen a otro orden de ideas -tratan de registrar un aspecto de la realidad por dos vías distintas- la foto como el análogo y el dibujo como ritmo lineal más alejado del referente.

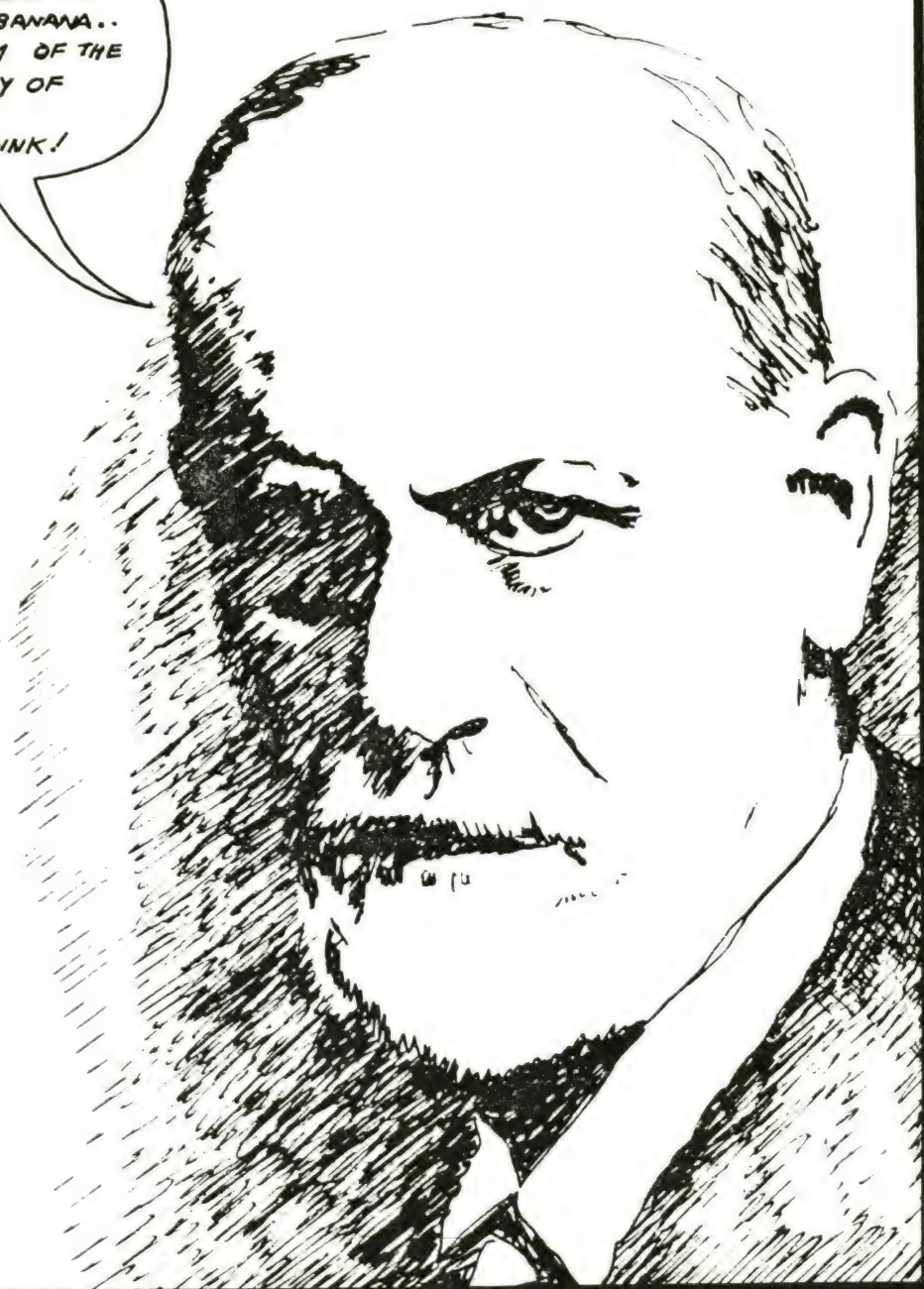
Regina Silveira

Viernes 25 de Julio a las 20 horas.

Viamonte 452



THE PROBLEM OF ANNA BANANA  
IS THAT SHE HASN'T A BANANA..  
ANNA, IS A POOR VICTIM OF THE  
UNITED FRUIT COMPANY OF  
AMERICA..  
THAT'S WHAT I THINK!



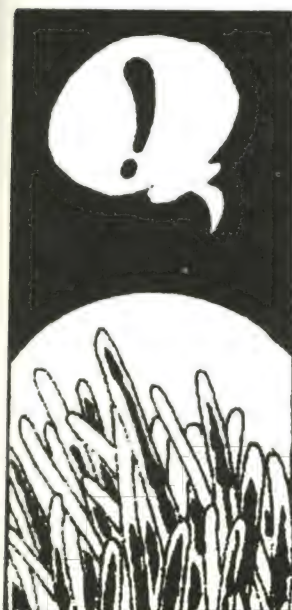
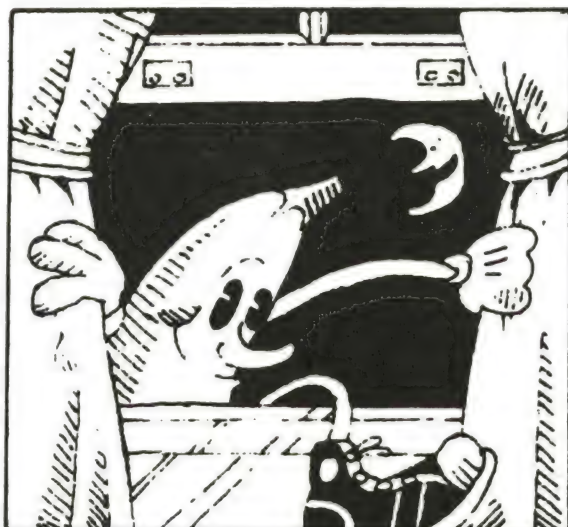
TITLE	Dr. FREUD'S STATEMENT	
SERIES	IMPORTANT OPINIONS	101
ARTIST	HAROLDO GONZALEZ	
ADDRESS	Box 180 - Montevideo - URUGUAY	



THE CONTINUING ADVENTURES

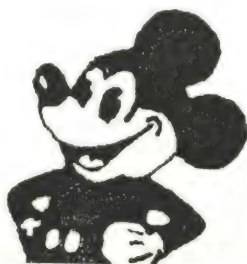
OF **SPIKEY** SPIKEY GOES BANANAS

No 4

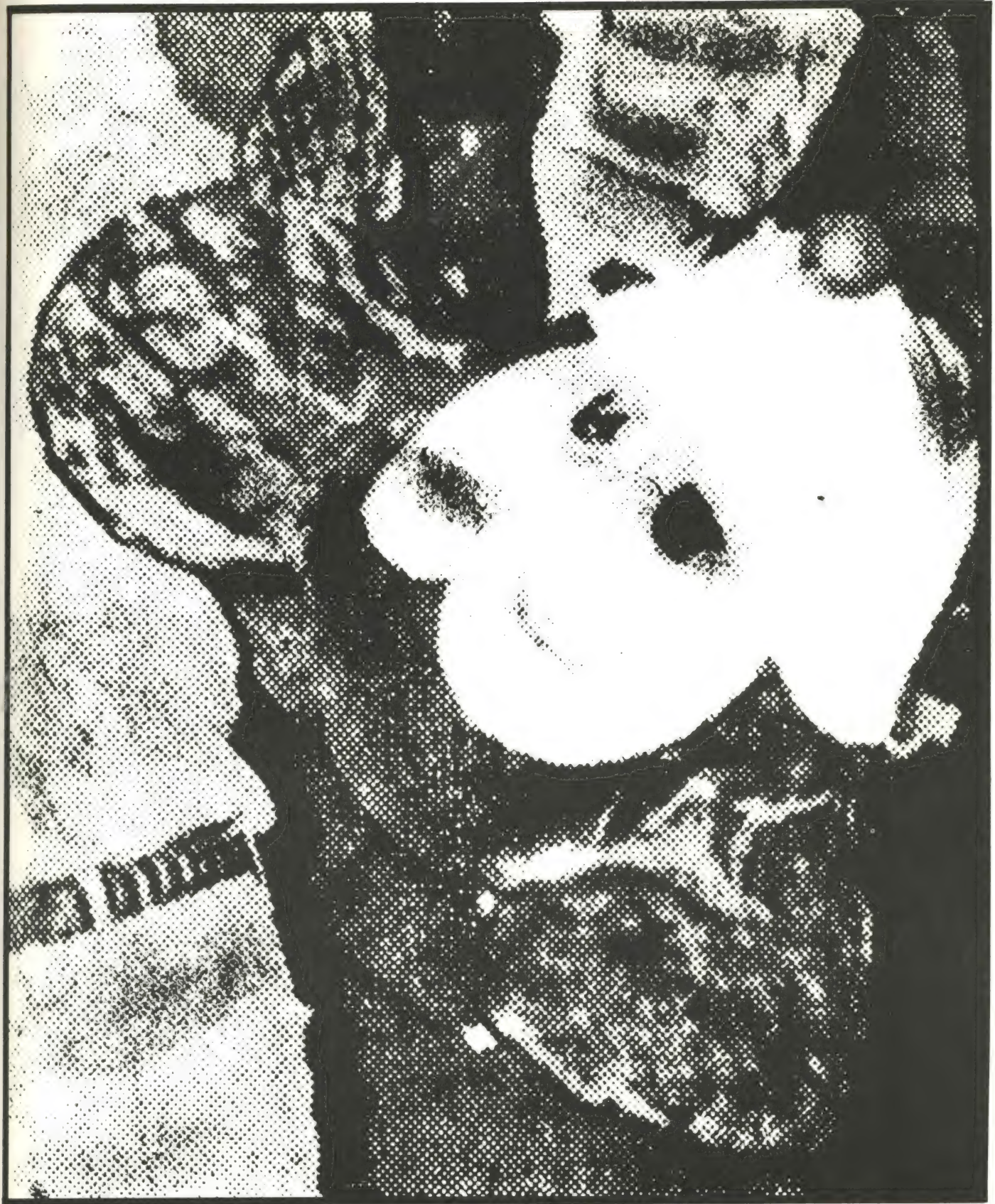


HELICOPTER ART COY









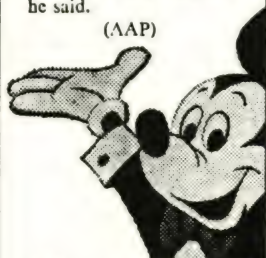


WELLINGTON (NZ), Thursday. — A man in Palmerston North has changed his name to Mickey Mouse by deed poll to contest the coming general election here.

Mr Chris Lawrence, 20, who describes himself as a retired fisherman, said he changed his name to Mickey Mouse for the election but would probably revert to Lawrence afterwards.

"People believe politics are a circus, so it needs a few clowns," he said.

(AAP)



## No Mouse for the House in NZ

WELLINGTON, Friday. — Mickey Mouse will not be a candidate in New Zealand's general elections on November 25.

Parliament vetoed his participation last night by passing a bill which rules that a person changing his name cannot be accepted as a candidate under his new name if the change was registered less than six months before nomination day.

Christopher Lawrence, 20, of Palmerston North, announced a few weeks ago that he had changed his

### Wellington staff

Parliament changed the Electoral Act yesterday to foil people contemplating nominating themselves in the names of existing candidates.

Plans for using such a device came to the attention of the Government in the past three days and the amendment to the Electoral Act was passed through all stages yesterday with provisions retrospective for six months.

It is believed that a group in Wellington was planning to nominate a person in the name of Kenneth Comber (the name of the current National Party candidate for Wellington Central).

The amendment will effectively rule out Palmerston North's Mickey Mouse, and Hamilton East's Alison Wonderland of the Mad Hatter's Tea Party.

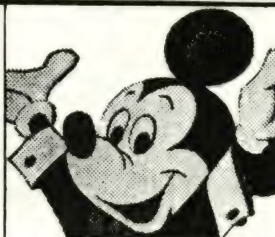
The Prime Minister, Mr Marshall, said the amendment to the Act ensured that if a person wished to stand for Parliament he would not use the name of someone else or a name adopted for the purpose of deceit or confusion.

Asked if this included people who had changed their name by deed poll (this was the case with Mr Mickey Mouse), Mr Marshall said not if there were genuine reasons for the change of name.

He said there was also the case of someone wishing to be nominated under the name of Jesus Christ, a move that would doubtless be offensive to some people.



AUCKLAND, Thursday. — Mickey Mouse is in, Jesus Christ is out.



A confident Mr Kirk (above) easily turned the banter of hecklers against themselves last night when he opened the Labour Party's election campaign in the Opera House in Palmerston North—home of would-be candidate Mickey Mouse.

A few paper darts and, at one stage, a piece of cheese were flung on to the stage, accompanied by raucous interjections and hooters.

Mr Kirk showed a mouse-trap and offered it to his interjectors.

A young man holding a paper mache Mickey Mouse head in one hand, ran down the aisle and flung a pack of cheese at the feet of Mr Kirk. There was a quick scuffle to bundle the young man out of the theatre (left).

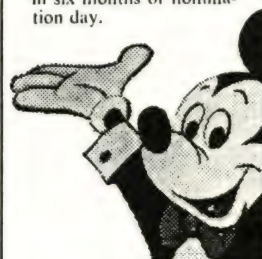
No arrests were made as the interjections were more good-humoured banter than vindictive interruptions.

Later in the evening another young man moved towards the stage, but was quickly seized by police and some members of the audience.

The Mayor of Palmerston North, Mr B. C. G. Elwood, twice had to step to the microphone and warn interjectors he would have to order them removed if they did not behave.

Mr Kirk received one of the biggest bursts of applause when he said he thought it was time motorcycles were taken away from gangs when they caused trouble. He suggested the magistrate should decide if the motorcycle should be sold to compensate for damage done.

MR Mickey Mouse threw cheese at Mr Norman Kirk as he opened the New Zealand Labour Party's election campaign at Palmerston North last night. About 20 supporters chanted, "Free cheese." Mr Mouse (formerly Mr Chris Lawrence) wanted to stand for election under the slogan, "Put a mouse in the House." He was thwarted by a new law barring names which have been changed within six months of nomination day.



## MICKEY MOUSE HELD

AUCKLAND, Sunday. — They have lively elections in New Zealand. Mr Mickey Mouse, 20, bearded leader of the Mad Hatter's Tea Party, went to Parliament buildings today and was arrested.

Crackers were let off in the grounds of Parliament buildings, where another group had assembled to protest against a Wellington landlord. Scuffles broke out and several arrests were made.

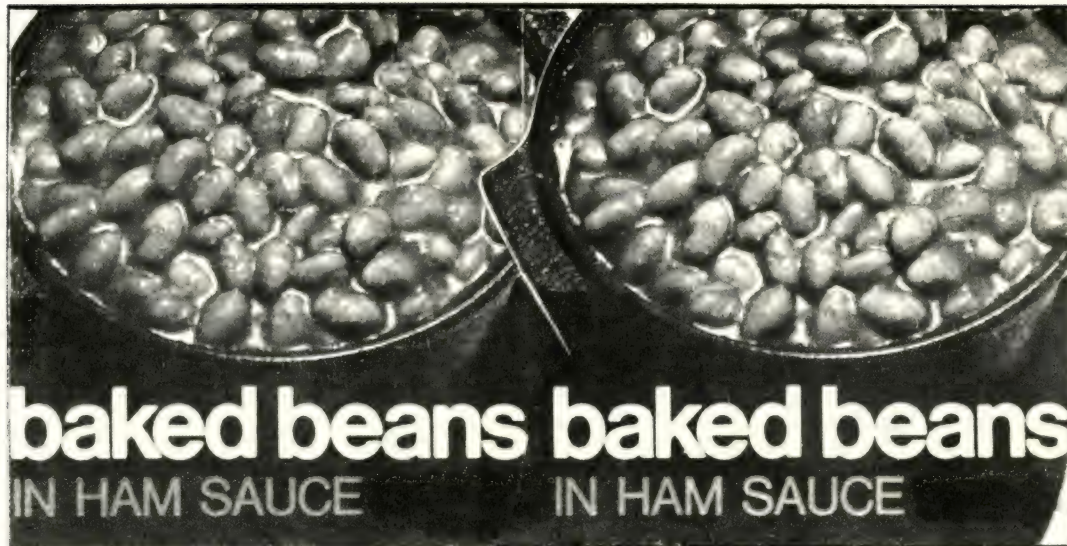
Later, there was an attempt to halt the car of the Governor-General, Sir Denis Blundell, who was attending a church service near Parliament.



*Mama Gutter's Old*

3-D

## BEANS CAPER



Beans Caper is a visual incongruity. The spectator beholds an 8 ounce overturned can of beans, however, it has apparently spilled out hundreds of ounces - a kind of subliminal impossibility is intended, - a visualization of verbal expression: "spilling the beans", - and refers to Pollock and those who came after, incorporated him, but never got off the floor.

The beans are spilled with formality to re-establish sculpture as event and, as such, is a funk poste mortem on the body politic of formal art.

Dadalamb



Your presence is requested at 5.30 p.m. on the evening of Thursday, 25 July  
for the performance of

## BEANS CAPER

a rib for Marcella Duchamp and the Calgary Caper Club

This performance presents the Hon. Dr. Martin Finlay at the Hague, Mr Ian Hunter at the New Zealand Academy of Fine Arts, and Mr Ian Athfield at large, with a cast of thousands. The lovely Miss Glory will appear in a cameo role and strings will be pulled by members of the National Youth Orchestra.

Yours, from your host for the evening,

Terry Reid.

National Art Gallery  
Wellington  
New Zealand



# **"WE GIVE WHAT OTHERS DARE TO TAKE."**

Nicholas Spill.

## **"I DETECT LIFE."**

William the Worm.

Global Post Art was founded in the valaise of '74 to communicate and correspond with Artists from around the World. Initial inspiration was injected by Terry Reid, midwife to the Classic 'Inch Art Issue', with Bob Kerr as mail nurse.

Nicholas Spill helped by Louise — Miss Lovely — receive, create and disseminate all Global Globule Correspondences of Global Post Art. William the Worm profires musing from his unknowable presence.

Our corresponding is the desire to give through the Postal System, Art experiences, whether Baghdada, concept pieces, mass printed editions or pata-personal fuselages. This unexplainable feeling coupled with the frenzy of unsealing envelopes gives some presight into the joys of Correspondence Art.

Art Dealers, Galleries, Agents and Critics, including the Mess Media are initially bypassed. Although this is no comment on their intrinsic positive values.

Direct contact of Artist to Artist through Public Postal Systems, simultaneously Universal and Private (usually) is enveloped.

"Globol as mail foundling sears through language by personeye action and post-process bypassing Media Ogre barriers perpetrated from the selective tedium, innate in any centralised Image Power structure. The hand of the deliverer places — not as past or present but imperative — communication rather than commodity into the arena of self realisation ... the box of all World receivals.

The space in the delivery action as in the flux flow of Time Energy is a movement towards further celebrations and enrichments of Global and individual realities.

William the Worm detects Life through Image Periscopes and Laser requests, zealed projections of multi-imaginings in an open acceptance of meta-individual para-image forces.

Total Immersion Control — Ground Falling — Space Enveloped."

Hopefully Corresponding will grow not in respectibility (using Old World criteria of Art equals Money equals Everything else decadent and/or pleasureable), but New World maturity in achieving an increase in communication between Artists of the World who perpetuate Art realities — theirs, ours and everyones — myths of the DADA tradition, legends of profound insanity and inane profundity, and many more Truths of the Image.



**GLOBOL POST ART,  
23 COOLIDGE ST,  
BROOKLYN,  
WELLINGTON, 2,  
NEW ZEALAND.**

**"AFTER ART ... POST ART."**

**"DON'T DESPOND! CORRESPOND!"**

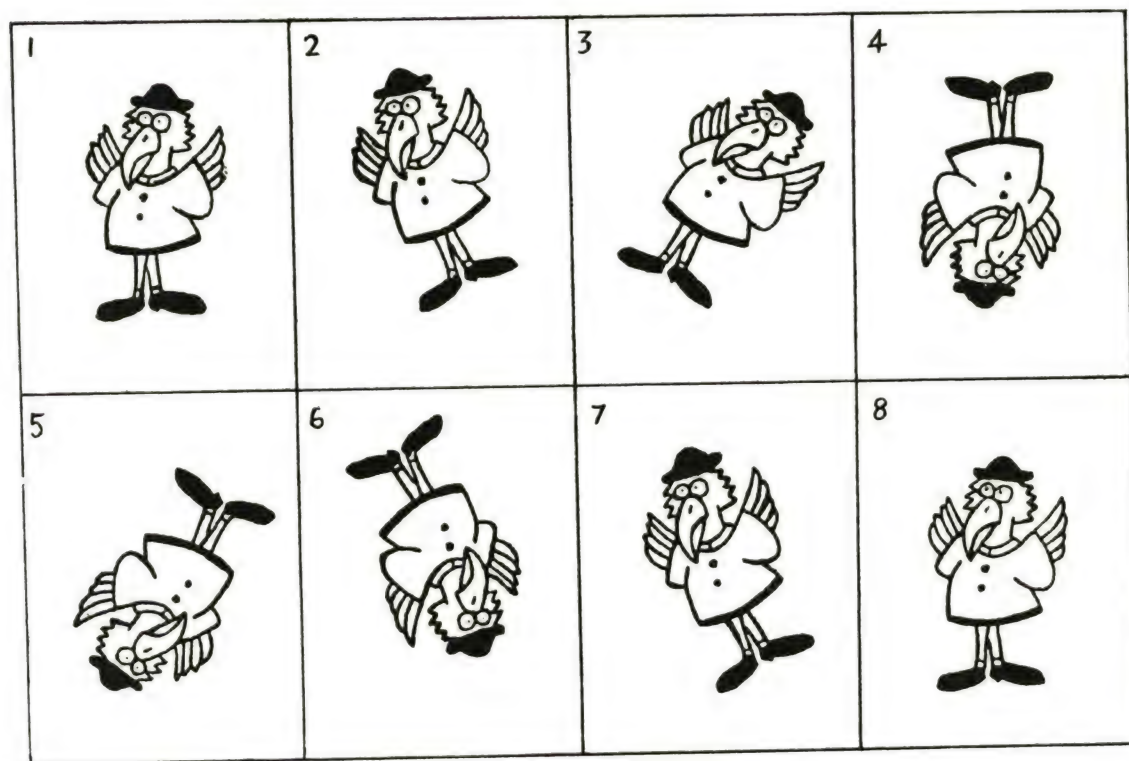
**William the Worm Baghdada Private Detectlive**



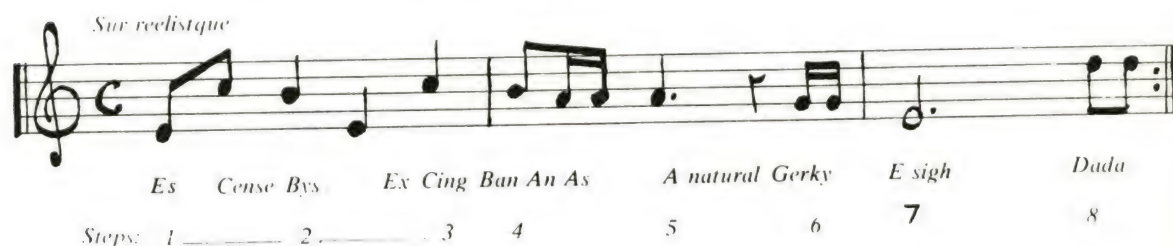
# A William the Worm Dancing Lesson

## The Coresbirdance Bugs Gum Trot

Find a dance floor covered with fresh goose pimples.  
Then dust lightly with crushed bat's scales.  
Follow the dance steps keeping strictly to time.



The music to be played on a well drilled Platypus Foot.



Credits: Raygun - for the gum. Louise Lovely - music consultant  
Nik Nice - Corespondography. Brice Barker - bats in deep belle fries  
Terry Reid de Plume - Platypus billings. A Nicholas Spill idea.

Global Post Art. 23 Coolidge St. Brooklyn, Wellington. 2. N.Z.



Dear friend,

This is the last event of SPATIAL POEM.

Many thanks for your participation in this series.

Over 400 reports have been contributed up to now.

They represent a really fantastic panorama.

At the beginning of next year all of them will be published in a book, and each participant will receive a copy.

Sincerely yours,

Mieko Shiomi

MIEKO SHIOMI  
SAKAGUCHI 1-24-38  
SAKURAI MINOO  
OSAKA JAPAN



Daddaland / Bill Gaglione  
1183 Church st.  
San Francisco, CA 94114  
USA



SPATIAL POEM NO.9

disappearing event

Notice the natural phenomenon that something is going to disappear — either suddenly or gradually.

Please describe to me it's process in details.

This disappearing event also can be intently performed by yourself.

Reports will be recorded on the world map.

July

\* Performance period June 2 — 22, 1975

\* Reports should preferably be written in English and within about three hundreds words

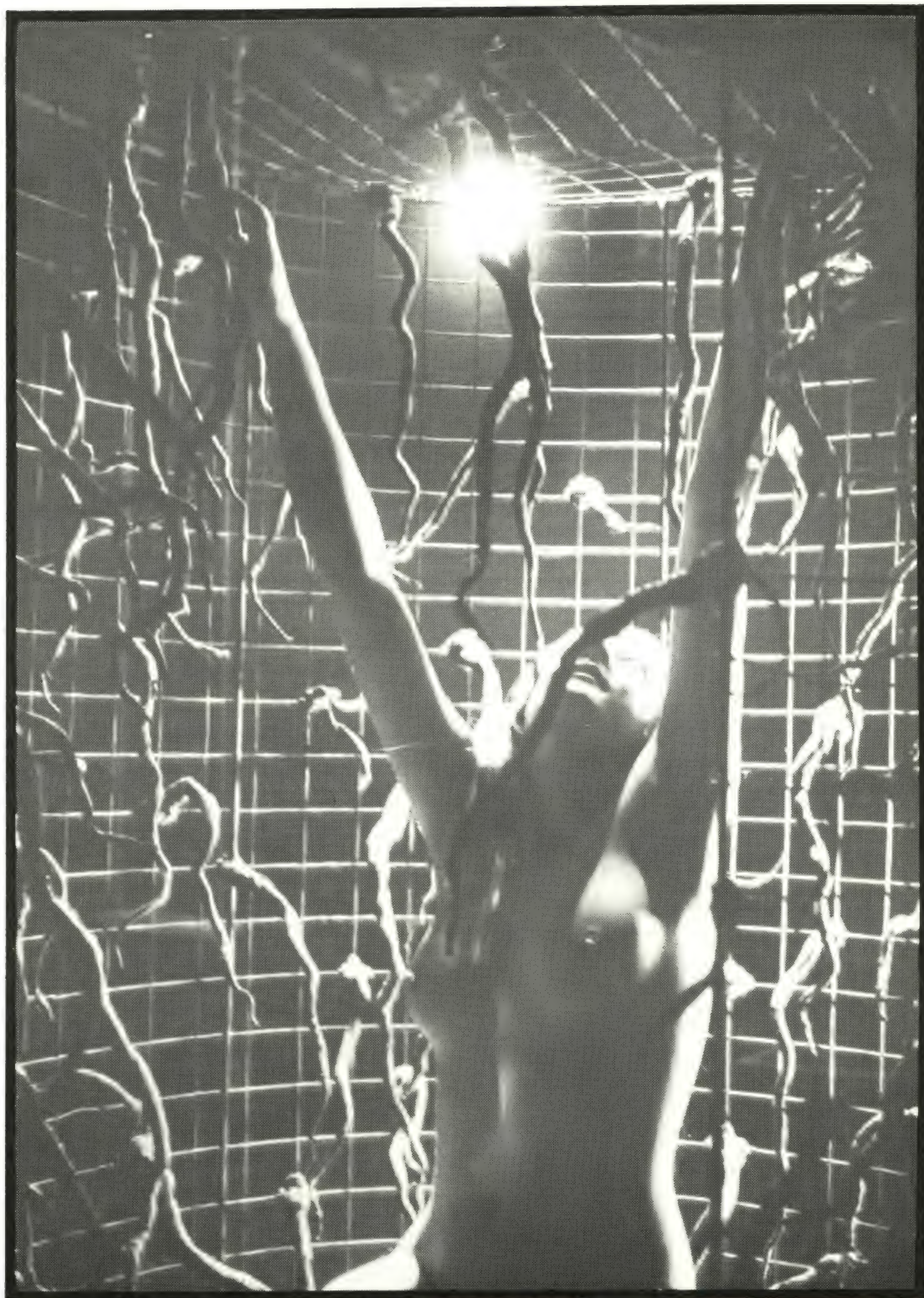
\* Please add to your report the date and time of this event

mieko shiomi  
sakaguchi 1-24-38  
sakurai, minoo  
osaka, Japan











9:12:74

Dear Bill Gaglione

ROBIN CROZIER  
5B TUNSTALL VALE  
SUNDERLAND  
SR2 7HP  
ENGLAND.

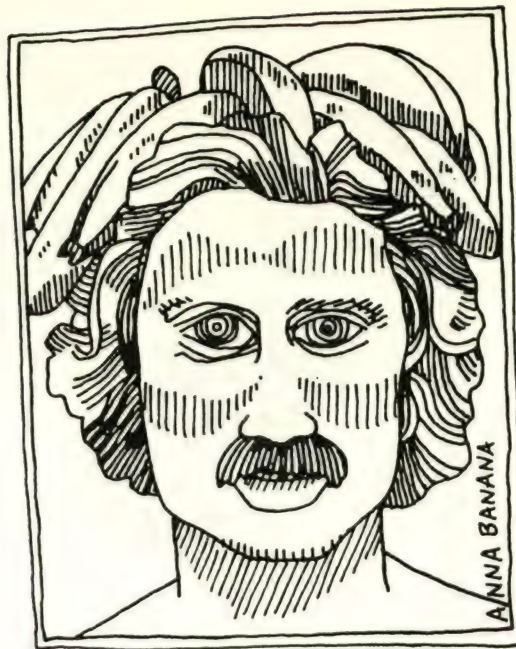
Ups, I still want portraits of Robin Crozier and would greatly appreciate one from yourself - have just received one from Anna Banana - very fruity! The portrait shows opens here on January 17th - which also just happens to be Arts Birthday and Robert Filliou's too, so please send your portrait as soon as possible. I am making a book from portraits received so far to send to all contributors. Best wishes. Robin Crozier.

SOME CONTRIBUTORS TO PORTRAIT OF ROBIN CROZIER

KLAUS GROH. CLEMENTE PADIN. DAVI DET HOMPSON. ALBERT M. FINE.  
JIRI VALOCH. JIRI KOCHAN. PHIL CATERINO. GREGG PUCHALSKI.  
DORA MAURER. BERNARD HEIDSIECK. ROBERT FILLIOU. ENDRE TOT.  
DAVID MAYOR. BEN VAUTIER. EDUARDO ANTONIO VIGO.  
HORACIO ZABALA. RICHARD HAMILTON. DICK HIGGINS. IDA BIARD.  
HANSTORG MAYER. HERVE FISCHER. ALISON KNOWLES.  
JOHN FURNIVAL. RAY JOHNSON. HANS SOHM. GEORGE BRECHT.  
KEN FRIEDMAN. TOM OCKERSE. LUCIANO ORI. JANOS URBAN.  
H-W. KALKMANN. HENRI CHOPIN. G.J. DE ROOK. ANDRZES PARTUM  
MIROLTJUB TODOROVIC. JOCHEN GERZ. NICHOLAS ZURBRUGG.  
TAKAKO SAITO. GABOR ATTALAI. ERIC ANDERSEN. LASZLO BEKE  
MIEKO SHIOMI. DOM SYLVESTER HOVEDARD. ANNA BANANA.

There are now 105 contributors up to 9:12:74.





ROBIN CROZIER  
GOES BANANAS

other artists who also sent portraits to Robin Crozier and who were included in the portrait exhibition at Sunderland from January 17th to February 9th 1975 but whose works arrived too late for this book.

PATRICK LUCCHINI. C.H.  
RENKO. C.H.  
BOB COBBING. U.K.  
PATRICIA THELIN. C.H.  
BRIAN BUCZAK. U.S.A.  
BARRY MCCALLION. U.S.A.  
MELVIN PERCIVAL. U.K.  
ALLEN FISHER. U.K.  
GERARD HEMSWORTH. U.K.  
BILL GAGNONE. U.S.A.  
JEAN FRANCOIS BORY. FRANCE  
GERALD MINIKOFF. C.H.  
MURIEL OLESEN. C.H.  
IMRE BAK. HUNGARY.  
THOMAS NIGAL. W.GERMANY.  
NATALIA LACH-LACHOWICZ. POLAND  
ROGER D'HONDT. BELGIUM  
YOCHIEVED WEINFELD. ISRAEL  
WILLIAM VARLEY. U.K.  
FOURPLAY. CLIVE HOWARD. ANDREW DOUGLAS. U.K.  
SIMON ANDERSON. DEREK FAULKNER.  
JOHN DEE. U.K.



# ADOLF HITLER MEMORIAL FUND

ADOLF HITLER is the most famous man in the world. There is nobody who has not heard of him.



Perhaps for this reason, commemoration of the man through the medium of postcards was superfluous. However, the Commemorative Event scheduled for May 1975 at the Gallery of Ugo Carrega in Milan was cruelly cancelled after nearly a year's preparation. Ugo Carrega wishes the world to know that he is not a fascist.

The following Mailartists responded by sending their work to Milan:

**BILL Gaglione USA**

**JOHN DOWD USA**

**Dr AL ACKERMAN USA**

**IRENE DOGMATIC USA**

**Laurel V McElwain USA**  
**An ADMIRER**

One Mailartist who contributed a beautiful postcard, later withdrew from the Event.

The following Mailartists sent contributions which never arrived:

**AUGGIE USA**

**Artur Caws CANADA**

A postman in Texas made serious enquiries about joining the



Copyright 1975

The most interesting historical figure of the 20th century happens to be a Bad Man and that fact is not my fault.

**PAULINE SMITH**



# FLUXUS

BEAU GESTE PRESS . Langford Court South . Clyst Hydon . Cullompton . Devon . Telephone Plymtree (08847) 340

Blackburn Museum

18 July 1973

dear sir

i would beg to disagree with your recent pronouncement concerning lepers and those mysterious and ever-enigmatic entities entitled 'dadaist'.

i declare, in all sincerity, and with humble and profound misgivings on all counts, an ultimate sense of doubt, and honourable despair in the face of enemy attack, as well as occasional cold feet in the night, that:

a dadaist resembles nothing so much as the back end of a soda siphon conjoined in bliss with a giraffe's tail feather by means of an elephant hair bracelet enclosing the most noble of all gallstones, and in conjunction with all seasons of the moon at once, emitting noxious vapours by night and benign lavender-scented socks by day, and containing some of the highly distilled essence of volatile salts of etheric substance often found hiding coyly behind pebbles in the miniature mountains of the gobi desert, also to be seen not infrequently in the neighbourhood of san francisco, that monstrous sea of debilitated decadence and police ~~unholy~~ unctious ubilicae upon the west coast of the united states of antarctica.

with all due respect once again i declare myself your humble and ever-farting servant

*J. M. / L.*

dungbung





(A 'Non-Image' is defined as being the visual/pictorial equivalent of a non-event: but that definition isn't quite precise - what fits and doesn't is ultimately instinctive. (If you come across anything that might (fit) I'd like to see it.))

Another bit of absolutely fascinating news is that Genesis P?O sent, the other day, an AMAZING bit of ARTWORK by the BIGGEST STAR in the business - COUNHERO RAY JOHNSON himself, NO LESS. Or is it a blue meanie fake? Well, here it actually is:



Also (he's nothing if not prolific is our Gen) another almost identical bit the other other day, which was boringly redirected direct. Maybe the above will reach Colin Naylor eventually? (He, as you probably know, is editor of British magazine 'Art and Artists' (which, though its format couldn't be straighter, has shown sympathy towards good things (as recent article on Canadada scene indicated)) - so he'd appreciate news from you and Daddaland and others, I guess ... who knows, eventually the magazine may, if enough and suitably bombarded, be encouraged towards printed forms that express the content.



AIR MAIL

Dear Bill

Many thanks  
Dadaland

William Burroughs

600 YEARS 10

ANGLO-SAXON

ALLIANCE 10



Bill Fogliore  
Dadaland

3179 Clay St.

San Francisco, Calif

94115

U.S.A.

**Tribal Figure Sculpture**

Trevanion or Temotu Island, Santa Cruz Islands,  
Melanesia. Seated figure, said to represent the shark  
spirit Men-ar-ta-lu. 8in (20cm). Beasley collection

The British Museum

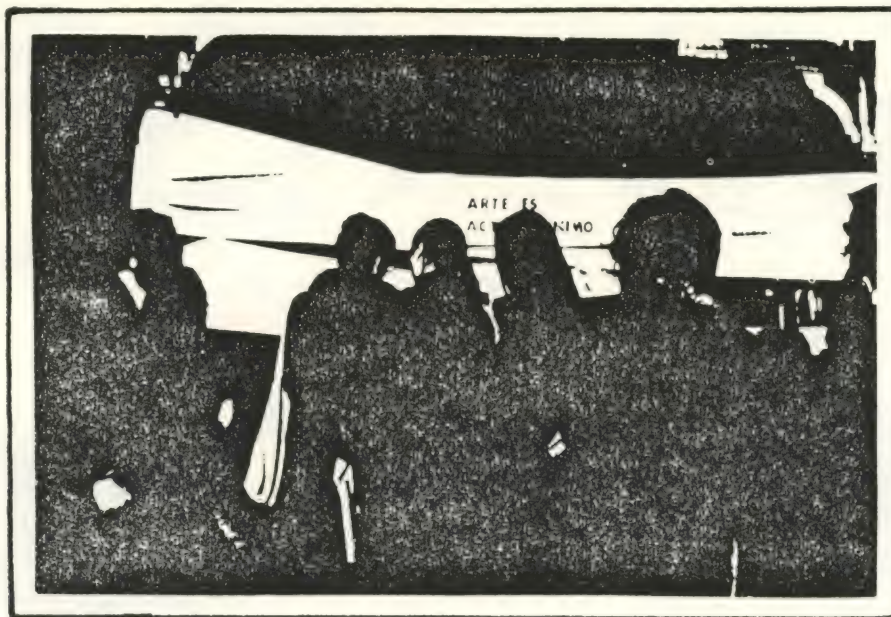
copyright

July 18, 1971

E/51



# original inédito of PERDURA to VILE II



art in the street doesn't sell art but makes possible  
it on established schemes, without trying by itself to  
create new schemes to establish.

art in the street is an autogestion project of the art  
by anyone and in any moment and anywhere and without  
any reason, but that of it's own experience.

you are invite to participate  
in the documental show "ART IN  
THE SREET", to celebrate the /  
forthcoming april 19<sup>th</sup> up to  
may 8<sup>th</sup> at Cancoorga gallery in  
madrid.

send your works (pamphlets,  
photos, diapositives, videos,  
films, actions, etc.) before  
april 19<sup>th</sup>.

if you wish your works to be re-  
turned, we'll do that way.

organización: santiago mercado  
and m.h. de ossorno

— m.h. de ossorno

PONGA EL NO. 1 DIST.  
POSTAL EN LAS CAR.

PR 505  
AIR MAIL  
MADRID SEVILLA Y  
VALENCIA



BILL GAGLIONE

1183 Church Street

SAN FRANCISCO Cal 94115

USA



# Inventos, descubrimientos y adelantos científicos

*Crónica de los adelantos científicos más significativos en la historia de la humanidad, desde el descubrimiento del principio de la palanca por Arquímedes, hasta los trasplantes cardíacos de nuestros días.*

## ANTIGÜEDAD

ueda dentada, tornillo sin fin, palanca  
s. III a.C.: Arquímedes (Gre)  
astrolabo de navegación  
150 a.C.: Hiparco (Gre)  
ábaco  
s. I EC: en la India  
papel  
102: inventor desconocido  
arco de horquilla  
s. III EC: en Roma  
carro de cuatro ruedas  
s. III EC: por los romanos

## EDAD MEDIA

estribos de montar a caballo  
s. VI: por los ávaros  
molino de viento  
s. VII: en Persia  
porcelana  
s. VIII: en China  
reloj mecánico  
s. VIII: en China  
britaña  
s. IX: por  
tipo móvil  
1041: P.  
herradura  
s. X: P.  
polvorina  
s. XII:  
s. XII:  
timón de  
s. XII: P.  
coche mil  
1232: en la  
rueda de hilar  
1298: en Alemania  
cañón  
1313: Bertoldo Schwartz (Ale)

## RENACIMIENTO

Imprenta  
1439: Johann Gutenberg (Ale)  
colinetes de rodillo  
1456: Leonardo da Vinci (Ita)  
helicóptero (teoría)  
1502: Leonardo da Vinci (Ita)  
paracaidas (principio)  
s. XVI: Leonardo da Vinci (Ita)  
fusil  
1520: August Kottler (Ale)  
circulación de la sangre  
1546: Miguel Servet (Esp)  
carro sobre rieles  
1550: en Alemania  
pendulo  
1581: Galileo Galilei (Ita)  
microscopio  
1590: Zacharias Janssen (Hol)  
termómetro (principio)  
1593: Galileo Galilei (Ita)  
telescopio  
1609: Galileo Galilei (Ita)  
1608: Hans Lippershey (Hol)  
submarino  
1620: C.J. Drebbel (Hol)

regla de cálculo  
c. 1620: William Oughtred (Ing)

micrómetro  
1636: William Gascoigne (Ing)

máquina de sumar  
1642: Blaise Pascal (Fra)

barómetro  
1643: Evange Torricelli (Ita)

bomba neumática  
1650: Otto von Guericke (Ale)

reloj de péndulo  
1657: Christian Huygens (Hol)

olla de presión  
1673: Denis Papin (Fra)

bacterias  
1683: A. van Leeuwenhoek (Hol)

gravitación (ley de la)  
1687: I. Newton (Ing)

máquina de vapor  
1690: Denis Papin (Fra)

sifón  
1690: Denis Papin (Fra)

GLO XVIII

reloj de péndulo  
1703: Christiaan Huygens (Hol)

teoría de la electricidad  
1733: Benjamin Franklin (EU)

pluma de acero  
1780: Samuel Harrison (EU)

lentes bifocales  
1780: Benjamin Franklin (EU)

paracaidas (práctico)  
1783: S. Lemoine (Fra)

lanapana de petróleo  
1783: Pierre Argand (Fra)

buque de vapor  
1783: C.F.D. de Jouffroy (Fra)

globo aerostático  
1783: J.M. y J.E. Montgolfier (Fra)

máquina trilladora  
1784: Andrew Meikle (Esc)

tejar mecánico  
1785: Edmund Cartwright (Ing)

reloj de cuerda automática  
1791: A.L. Breguet (Fra)

aluminado de gas  
1792: William Murdoch (Esc)

litografía  
1796: Alois Senefelder (Ale)

vacuna  
1788: Edward Jenner (Ing)

máquina de hacer papel  
1799: Louis Robert (Fra)

## SIGLO XIX

olla eléctrica  
1800: Alessandro Volta (Ita)

locomotora de vapor  
1803: R. Trevithick (Ing)

electropila  
1803: L.G. Brugnatelli (Ita)

caja dental  
1807: A.J. Forsyth (EU)

fulminante para armas de fuego  
1807: A.J. Forsyth (EU)

teoría de la electricidad  
1808: John

enfriado  
1808: John

1809: J. Fourier (EU)

1810: J. Fourier (EU)

1810: J. Fourier (EU)

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1810: J. Fourier (EU)

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## Inventos y descubrimientos — Origen de "gorila"

tanque de guerra  
1914: Ernest D. Swinton (Ing)

filamento de tungsteno  
1915: Irving Langmuir (EU)

acero inoxidable  
1916: J. Brearly (Ing)

válvula de rayos X  
1916: X.W.D. Coolidge (EU)

electrón (descubrimiento)  
1918: J. Thomson (Ing)

química sintética  
1918: F. Rabbe (Ale)

protón  
1919: E. Rutherford (NZ)

teoría de la desintegración  
1919: Ernest Rutherford (NZ)

autógrafo  
1920: Juan de la Cierva (Esp)

1920: Juan de la Cierva (Esp)

1920: Juan de la Cierva (Esp)

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1920: Juan de la Cierva (Esp)

1920: Juan de la Cierva (Esp)

1920: Juan de la Cierva (Esp)

## estrepitosina

1945: Selman A. Waksman (EU)

monoriel  
1946: Alex Werner (EU)

electroquímica  
1947: Mildred Redstock (EU)

transistor  
1947: Laboratorios Bell (EU)

1948: Benjamin M.I. (EU)

disco de larga duración  
1948: Peter Goldmark (EU)

polarización de la luz  
1948: E.H. Land (EU)

ACTH (hormona adrenocorticotrófica)  
1949: Armour & Co. (EU)

terranitina  
1950: Finlay y otros (EU)

tibiona (concenten)  
1950: Belmish, Dornagk (Ale)

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1950: Belmish, Dornagk (Ale)

1950: Belmish, Dornagk (Ale)

## ORIGEN DEL NOMBRE GORILA

Cuando el marino fenicio Hamón exploró la costa africana en el 500 a.C., escribió una historia de su expedición que se conoce con el nombre de *Periplo de Hamón*. Los fenicios fundaron una factoría comercial en la desembocadura del Río de Oro, en el Cabo Blanco. En su diario Hamón dice que vieron "gentes salvajes de gran pelo velludo, a quienes los intérpretes llamaron gorilla y aunque las perseguimos no lo-





# orgon

edita:  
ricardo cristóbal  
y sus amigos

coslada, 26  
madrid (28)  
españa

arte experimental experimental art art experimental arte esperimentale kunst experim



for the american j. kosuth, art is a proposal made within the context of art as a commentary on art.

i start from the premise that art is the documentation of art, so that is not necessary for this to involve the spectator in objective proposals since these are linguistic in nature. while renouncing traditional formal investigation on the work of art as an object, it offers innumerable forms of concretion: projects, texts, photographs, recordings, etc. which constitute the documentation of art, and which will be the final definition of art.

a reshuffling of the documentation of art exists which is more important than publications: postal communication among artists which i call the "postal museum of contemporary art".

from this interchange of correspondence and information, "orgón" is born, which is not an art magazine in the literal sense, but rather an authentic dossier of documentation.

ricardo cristóbal



## WHISPERED ART HISTORY

IT ALL STARTED A 17<sup>TH</sup> OF JANUARY, ONE MILLION YEARS AGO.  
A MAN TOOK A DRY SPONGE AND DROPPED IT INTO A BUCKET FULL OF WATER.  
WHO THAT MAN WAS IS NOT IMPORTANT.  
HE IS DEAD, BUT ART IS ALIVE.  
I MEAN, LET'S KEEP NAMES OUT OF THIS.  
AS I WAS SAYING, AT ABOUT 10 O'CLOCK, A 17<sup>TH</sup> OF JANUARY, ONE MILLION  
YEARS AGO, A MAN SAT ALONE BY THE SIDE OF A RUNNING STREAM.  
HE THOUGHT TO HIMSELF:  
WHERE DO STREAMS RUN TO, AND WHY?  
MEANING WHY DO THEY RUN.  
OR WHY DO THEY RUN WHERE THEY RUN.  
THAT SORT OF THING.  
PERSONALLY, ONCE I OBSERVED A BAKER AT WORK.  
THEN A BLACKSMITH AND A SHOEMAKER.  
AT WORK.  
AND I NOTICED THAT THE USE OF WATER WAS ESSENTIAL TO THEIR WORK.  
BUT PERHAPS WHAT I HAVE NOTICED IS NOT IMPORTANT.

ANYWAY THE 17<sup>TH</sup> GOES INTO THE 18<sup>TH</sup>  
THEN THE 19<sup>TH</sup> THEN THE 20<sup>TH</sup>  
THE 21<sup>ST</sup> THE 22<sup>D</sup> THE 23<sup>D</sup> THE 24<sup>TH</sup> THE 25<sup>TH</sup> THE 26<sup>TH</sup> THE 27<sup>TH</sup>  
THE 28<sup>TH</sup> THE 29<sup>TH</sup> THE 30<sup>TH</sup> THE  
31<sup>ST</sup>.  
OF JANUARY.  
THUS TIME GOES BY.

ROBERT FILLIOU





LE CONDITIONNEMENT DANS LA SECONDE MOITIE DU XX<sup>e</sup> SIECLE



Action sous chlorure de vinyle 1972  
Envoi postal à l'occasion du 1er janvier 1975 -



# MUSEE DES ARTS DECORATIFS

107, rue de Rivoli - Paris-1<sup>er</sup>

## HYGIENE DU MUSEE

(campagne prophylactique 1972 - Hervé FISCHER)

Par hygiène de l'art, le musée sera fermé durant tout le mois  
de décembre. Fermeture le Vendredi 1<sup>er</sup> décembre de 18 h. à 22 h.

15 7.74

Thanks for your  
duplicate books  
Very kind of you!  
I come to California  
next year.

Love!

Hervé Fischer  
IDENTITÉ/FICTION



Dalldalund  
3199 Clay St.  
San Francisco  
Ca. 94115 #9  
USA.





## BERNARD AMIARD (1948 FRANCE)

INTERNATIONALE KUNST AKADEMIE / ATELIER EMILIO VEDOVA / SALZBURG  
ECOLE NATIONALE DES ARTS DÉCORATIFS / PARIS  
UNIVERSITÉ PARIS VIII

### EXPOSITIONS / MANIFESTATIONS

#### INDIVIDUELLES :

1970 GALERIE STAMPA / BASEL / SUISSE

1970 GALERIE IMPACT / LAUSANNE /

#### GROUPES :

1971 7<sup>o</sup>EME BIENNALE DE PARIS

1971 - INFORMATION - YELLOW GALLERY / LIÈGE / BELGIQUE

1972 - GRANDS ET JEUNES - GRAND PALAIS / PARIS

1972 - LIVING ARCHIVES - GALERIE FOKSAL / VARSOVIE / POLOGNE

1972 - ATTENTION - GALERIE IMPACT / LAUSANNE / SUISSE (HANS WERNER KALKMANN)

1972 - A.R.T. - / CENT ADM OF ART ENVIRONMENT DEFENCE / BAD SALZDEFURTH / W. GERM.

1972 - ACTION - / ISRAEL (ERNER DORV)

1972 - ART AND IDEA / NEW REFORM GALLERY / AALST / BELGIQUE

1973 - INTERNATIONAL CYCLOPEDIA OF PLANS AND OCCURENCES - / ANDERSON GALLERY-  
RICHMOND / VIRGINIA / U.S.A. (D.D. HOMPSON)

1973 - OMAHA FLOW SYSTEM - / OMAHA JOSLYN ART MUSEUM / OMAHA / NEBRASKA / U.S.A.  
(KEN FRIEDMAN)

1973 - ART CENTER OF CONTEMPORARY ART / TOKYO / JAPAN

1973 - - IMAGE BANK - / TRAJECTOIRES ; CANADA 73 / A.R.C. MUSÉE D'ART MODERNE / PARIS

1973 - 8<sup>o</sup> BIENNALE DE PARIS / MUSÉE D'ART MODERNE / PARIS

1974 - FLASH ART EXHIBITION - / COLOGNE, DUSSELDORF ETC ... / WEST GERMANY

1974 - ART ET COMMUNICATION MARGINALE - / INSTITUT DE L'ENVIRONNEMENT / PARIS  
(H. FISHER)

1975 - A PICTORIAL HISTORY OF THE WORLD - / KANSAS CITY ART INSTITUTE / U.S.A.

1975 - OPEN ENCOUNTER ON VIDEO - / EXPOSITION C.A.Y.C. / ESPACE CARDIN / PARIS

### BIBLIOGRAPHIE ( PRESSE / CATALOGUES / LIVRES ) :

1970 NATIONAL ZEITUNG / BASEL / SUISSE ( "BASLER AUSSTELLUNGEN " SEPT)

1971 CHRONIQUES DE L'ART VIVANT / PARIS ( "ENVOIS POSTAUX, NOUVELLE FORME ARTISTIQUE "   
PAR J.M. POINSOT, MARS)

1971 CATALOGUE 7<sup>o</sup> BIENNALE DE PARIS, OCT.

1971 L'HUMIDITÉ / PARIS : ( " ART PAR CORRESPONDANCE " OCT )

1971 "MAIL-ART, COMMUNICATION A DISTANCE, CONCEPT"   
LIVRE PAR J.M POINSOT, NOV (CEDIC)

1972 CATALOGUE "GRANDS ET JEUNES" / PARIS; MARS

1973 CATALOGUE - INTERNATIONAL CYCLOPEDIA OF PLANS AND OCCURENCES - / ANDERSON GALLERY   
RICHMOND / VIRGINIA / USA , JUIN

1973 CATALOGUE 8<sup>o</sup> BIENNALE DE PARIS, SEPT.

1973 FILE MAGAZINE / TORONTO / CANADADA / SEPT

1974 FILE MAGAZINE / TORONTO / CANADADA / FEV

1974 ART COMMUNICATION MARGINALE LIVRE PAR H. FISHER / PARIS / (BALLAND)

1975 CATALOGUE " PICTORIAL HISTORY OF THE WORLD" KANSAS CITY / U.S.A

1975 CATALOGUE C.A.Y.C EXPOSITION AMÉRIQUE LATINE / ESPACE CARDIN / PARIS

### FILMOGRAPHIE

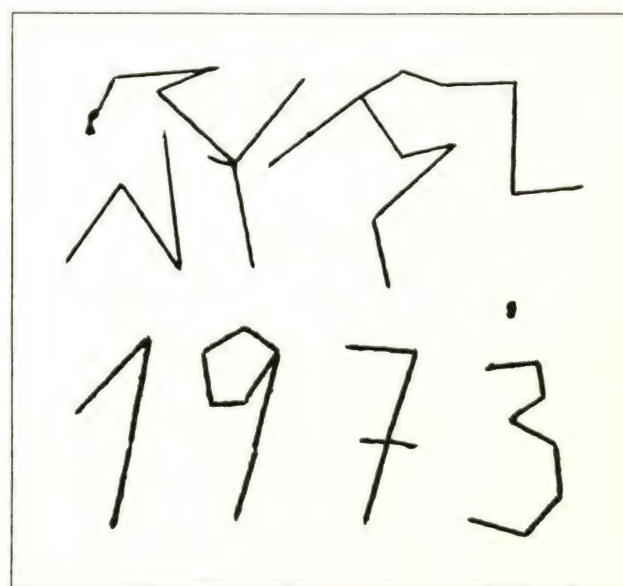
1973 " JOHN CAGE PIECE " (FILM 16 MM NOIR ET BLANC / 12 MN)

1974 " JOHN CAGE PIECE " (2) (VIDEO TAPE) 62





I do them myself because I really enjoy embroidering sheets;  
it is very soothing and relaxing; a type of concentration and medi-  
tation. Some times I listen to music and often I think of nothing.







*Daniel Spoerri*

"Die Morduntersuchung"

AIR MAIL



DANIEL SPOERRI

CARTE-POSTALE

ECART  
6, rue Plantamour, Genève  
mardi à vendredi de 14h à 19h.  
jusqu'au 31 janvier 1974.

Vernissage  
le jeudi 20 décembre 1973  
à 18h.30  
JAN 36 1974

To A. Banana &  
Dadaland  
Bay Area Artists  
& NYC Weekly Breezer  
No. 9 3199 Clay St.  
CS San Francisco  
Calif. 94115



originalgrafik · serie 4 · münchen

nr. 9 daniel spoerri  
manenplatz und frauenkirche  
offset 1972

Postkarte

Salute jag lionne  
+ Eva Bauana  
et ou and go on  
sending stuff  
Daniel



copy + vertrieb:  
edition staeck · 69 heidelberg 1 · postfach 471

MINISTÈRE DES

Affaires Culturelles

Air Mail



USA



Dada Land  
Bill jag lionne  
1183 Church St.  
San Francisco  
Calif. 94114



SOUS LE PATRONAGE DE L'ACADÉMIE FRANÇAISE  
**LES MAÎTRES DE LA PEINTURE**  
**CAVELLINI 1914.2014**



**REPUBLIQUE FRANÇAISE 0,4**

Issuance of another set of artistic postage stamps. It has been said concerning the posters for my centenary that I am presumptuous. I don't know a modest artist. (Do modest men exist?). Perhaps I'm ambitious. In the art jungle it is absolutely necessary to defend oneself, so I go on historicizing myself. I am also getting ready a set of frontispieces for the monographs which personages of all times, from Adam to contemporary historians, have deemed to judge in speaking of my painting: because the work of Cavellini has always been spoken and written about, since the birth of the world.



# CAVELLINI 1914-2014



grazie per l'interessante  
DADAZINE  
Non trovo il suo nome  
nella mia rivista  
d'indirizzi perciò a  
partir Le ho spedito i  
miei tre ultimi cataloghi  
Buon lavoro e un saluto

sac.

Wolpe 13.XI.1985



DADDALAND/BILL GAGLIONE

1183 CHURCH ST.,

SAN FRANCISCO, CA 94114

USA







ARTURO SCHWARZ  
VIA GESÙ, 17 - TEL (02) 70 90 24  
20121 MILANO

Milan, April 6, 1976

Anna Banana  
1183 Church Street  
San Francisco, Calif. 94114

Dear Anna,

I have received today your postcard announcing the Futurist Sintesi and I would like you to know that receiving this postcard today is a very beautiful case of "hasard objectif" (to use Breton's term) or synchronist event (to use the Jungian terminology).

I had lunch today, at my home, with Bino Sanminiatielli whom, as you may know, has been a protagonist of the Italian Dada movement. I taped a long interview with him and at a certain moment he asked me: "Do you have any news of Ginna and Corra?" He then added: "You know, Corra was not his name, his name was Corradini and it is Marinetti who had suggested that the "dini" be dropped from his name because Corra means "to run" and the name was more futuristic."

I had never heard of Ginna and Corra and, an hour after I left Sanminiatielli I drove to my office and found the postcard concerning Ginna and Corra.

I shall also mention that I had never met Sanminiatielli before today noon. Please convey this letter to Ginna and Corra and tell them that, I think, Bino Sanminiatielli would be delighted to hear from them (and I too). Here is Bino Sanminiatielli's address:

Ill. N.H. Conte  
Bino Sanminiatielli  
Fattorie di Vigna Maggio  
Chianti (Siena)

Warm personal regards.

A. Schwarz

(Arturo Schwarz)



Vilnamaggio  
50022 Greve  
(Firenze)

Dear Mrs Anna Banana,

Thank you for the  
very interesting documentation  
of BANANA PRODUCTION  
You put me, as I am an  
old futurist and dadaist.  
Now ... no more, but I  
am still interested in  
the old futurism and Dadaism  
of my friend Marinetti  
and Tzara. I founded  
with Prampolini the  
movement NOI in 1917.  
So, You see, I am very  
old

with my best regards  
Yours

Bruno Zanardelli



# flash art

international review of arts  
Editor Giancarlo Politi

Daddaband  
C/O Daddaland  
3199 Clay Street  
San Francisco/ Ca 94115

Milan, November 73, 15th

Dear Friends,

We are very pleasing to receive your letters, cards, editions, papers etc.....etc.,,.

They are very good, amusing and strange. We would to publish on Flash Art TWO or THREE PAGES by you. Is it possible?

From January we shall change the sizes. So, if you are interested, you would prepare a work referring to the following sizes: cm 22,5 x cm 31,2.

Unfortunately we have no time to page your material, so we would you do. We hope you are interested in our proposal.

Please let us know something about this matter as soon as possible.

Yours faithfully

Flash Art

Giancarlo Politi  
*Giancarlo Politi*  
The publisher

P.S. I enclose a specimen of the sizes.





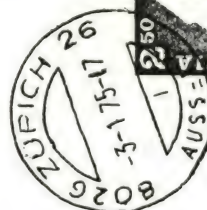
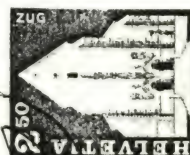




URS LÜTHI  
Sihlhallenstr. 7  
8004 Zürich  
Tel. 23 23 68



2.50 ✓



*Daddaland*

*3199 clay street*

*San Francisco Ca. 94115*

*USA*



27.1.72

dear friend,  
thank you for your new printed matter.  
i make the prints and stampeds in the friedmanwerk-box  
.the boxes are ready in jannuary. THE END OF  
the prospect are ready.  
i have receive the dada manifesto, too.  
all the best

*A. M. C.*

armin hundertmark

EDITION HUNDERTMARK  
D-1 BERLIN-42  
KOLONIE KLEEBLATT  
BLUMENWEG 12

POSTCARD BY JOSEPH BEUYS  
FLUXUS ZONE WEST: JOSEPH BEUYS BRD  
FLUXUS WEST: KEN FRIEDMAN USA

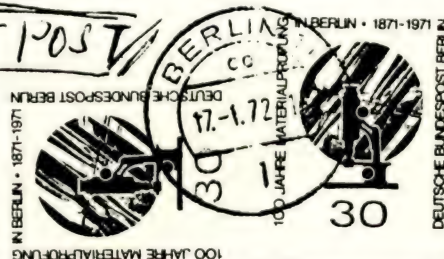
DEAR FRIEND.  
THANK YOU FOR  
YOUR STAMPET  
PAPER. THE FRIED  
MAN BOX IS NOT  
READY AND IT'S GOOD  
THAT YOU HAVE IT SENT  
BESTS  
ARTIN HUNDERTMARK

©  
EDITION HUNDERTMARK  
D-1 BERLIN 42  
KOL. KLEEBLATT  
BLUMENWEG 12

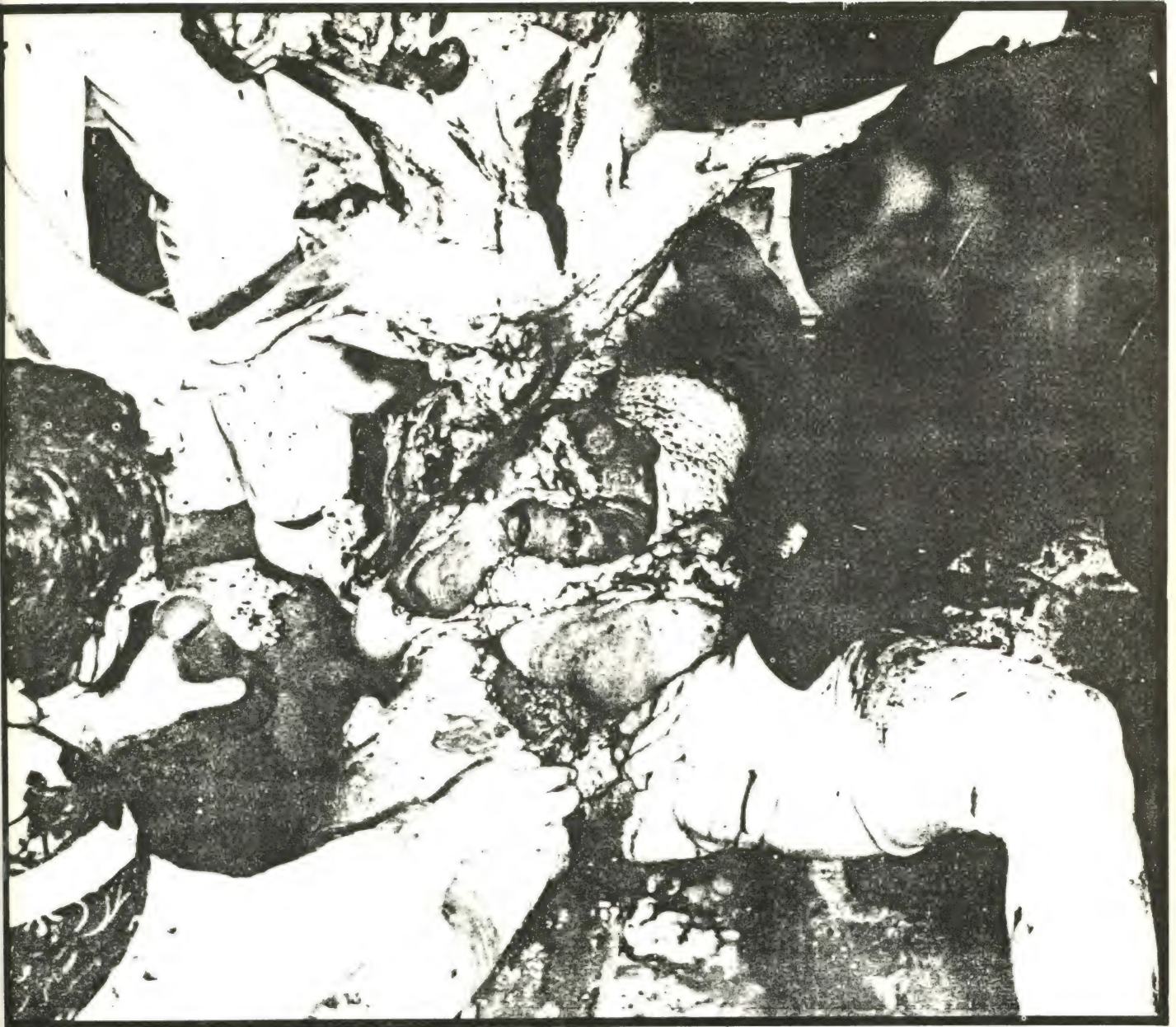
LUFTPOST

DADALAND  
1117 GEARY ST.  
SAN FRANCISCO  
CALIF. 94 109  
U.S.A. # 21

LUFTPOST







# HERMANN NITSCH



Absender: Manfred Janzen  
405 Wönnengladbach  
 Postleitzahl  
Gingterkamp 1  
 (Straße und Hausnummer oder Postfach)


Schicken Sie mir bitte  
 die Prospekte ihrer  
 Edition.

**ART WORK**  
 Textil-  
 Bekleidungs-  
 und  
 Maschinen-  
 Industrie

25 DEUTSCHE  
 BUNDESPOST  
 21

POSTKARTE  
 Absender  
 Armin Hunderlmark  
 1 Berlin 42  
 Edi Kolonie Kleeblatt  
 Blumenweg 12  
 Hunderlmark

ORIGINAL  
 BEUYS  
 STAMP!



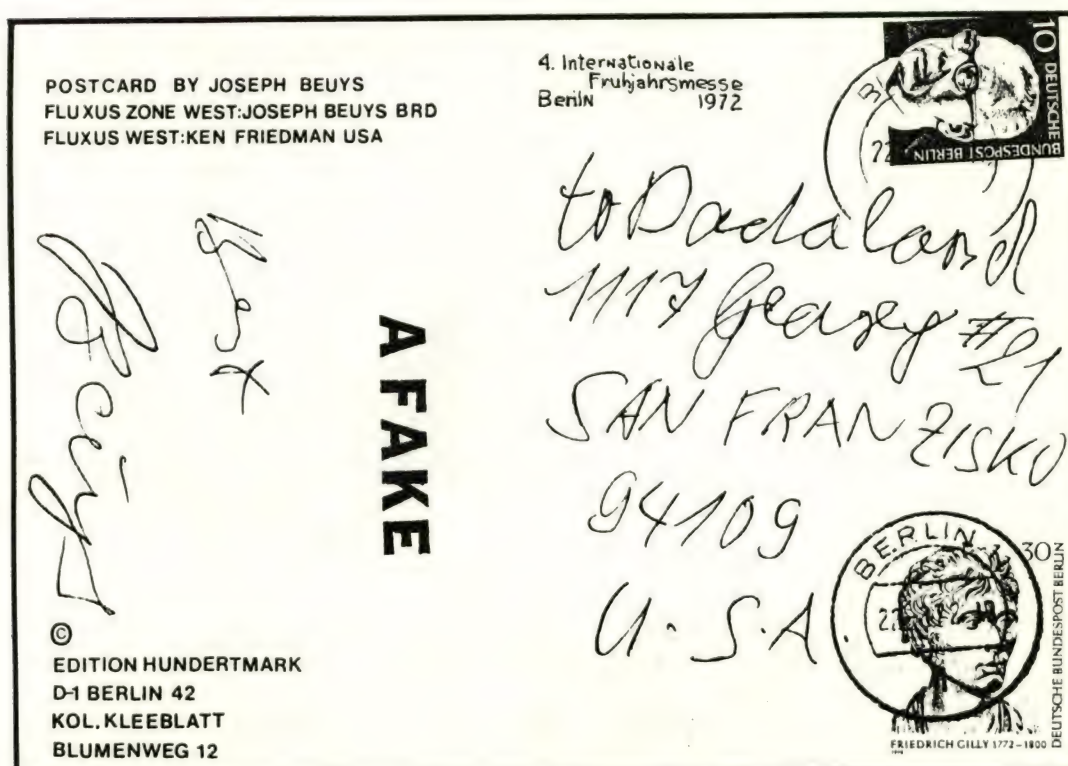
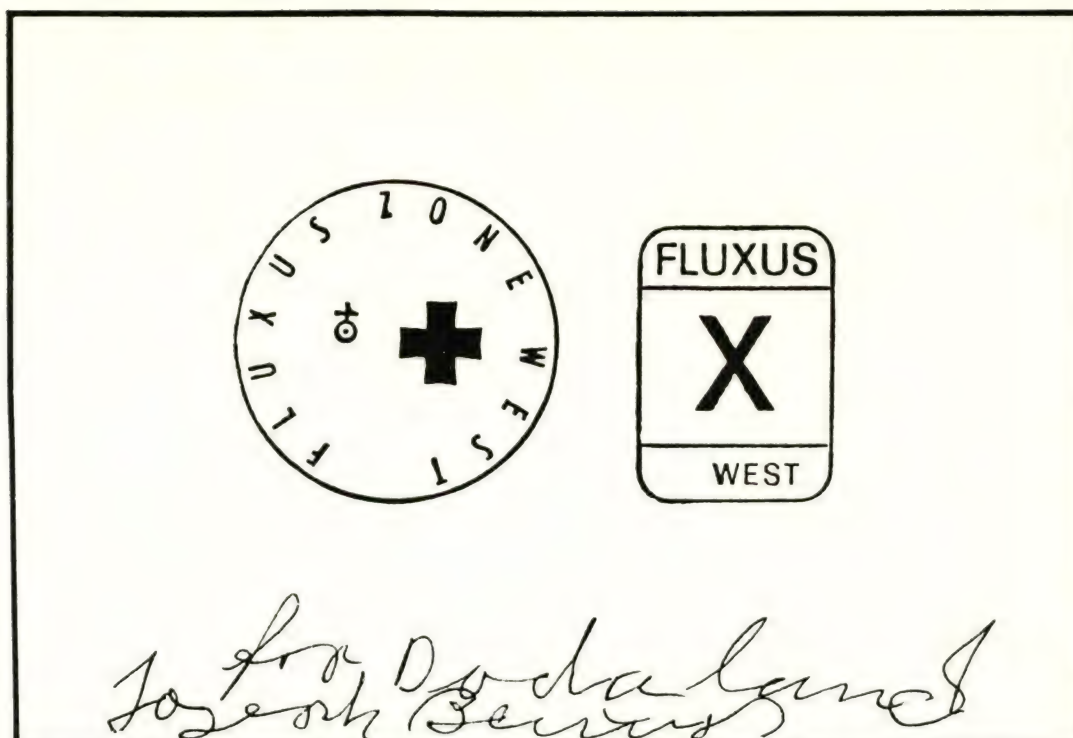
Internationale  
 30 DEUTSCHE  
 BUNDESPOST BERLIN  
 30 DEUTSCHE  
 BUNDESPOST BERLIN

TO  
 PADALAND  
 1117 GEARY ST.  
 S. F. CALIF. 94109  
 #21

THE PADALAND POST CARD SHOW  
 DEAR FRIEND,  
 THANK YOU FOR YOUR  
 CARDS.  
 JOSEPH BEUYS  
 4 DÜSSELDORF-CBERKASSEL  
 DRAKAPLATZ 4  
 GERMANY

MIT LUFTPOST  
 PAR AVION







# INTERNATIONAL ARTISTS' COOPERATION

c/o klaus groh

D - 2901 friedrichsfehn roter steinweg 2 a

DEAR ANNA & BILL

12-11-1975

saw yesterday night your part in the TV-show from D, MAGNUS,  
you told me before. it was a programm of the WDR,  
taped by the "saarländischer rundfunk".

really it was TOOO short, your part.  
you spoke only ONE xentence and the DADAbrothers  
were seen onl for about 10 seconds, together wit  
your roller-shoe-dance. BUT in colour it was beautifull.

loves KLAUS

*Klaus*

11. November

**DIENSTAG**

## 1. FERNSEHEN

- 9.30 Sesamstraße  
Für Kinder  
im Vorschulalter
- 10.00 Erste Meldungen  
der Tagesschau
- 10.05 Die Drehscheibe
- 10.25 Der Wohltäter  
Von Käthe Braun
- 11.50 Manès Sperber liest  
Die späte Trauer
- 12.05 Report  
Daten — Bilder —  
Hintergründe
- 12.50 Presseschau
- 13.00 Tagesschau
- 16.15 Tagesschau
- 16.20 Halbischbar  
Geschichten und Lieder  
von der Wasserkante  
(Erstsendung 29. 4. 1974)
- 17.05 Die Grashüpfer-Insel  
„Die Rettung“  
(Kinderprogramm)
- 17.20 Hier ich — wer dort?  
Der Traum von der  
Verständigung  
5. „Schrift“  
(Kinderprogramm)
- 17.55 Tagesschau
- 18.00 Fragen Sie, bitte  
„Das neue Lebens-  
mittelrecht“  
Zuschauer fragen —  
Fachleute antworten
- 18.30 Berichte vom Tage
- 18.45 Sandmännchen  
Umweltgeschichten:  
Die Heim-Öml
- 18.55 Nordschau-Magazin
- 19.20 Kommissariat 9  
„Zum halben Preis“
- 20.00 Tagesschau — Wetter
- 20.15 Staatliches Akademisches  
Choreographisches  
Ensemble der UdSSR  
Ballett
- 21.00 Nachtdienst  
Fernsehspiel  
In San Francisco leben  
oder  
Was eine Stadt mensch-  
licher macht  
Film von Dieter Magnus
- 22.45 Tagesschau — Wetter  
Kommentar

## 2. FERNSEHEN

- 16.30 Mosaik
- 17.00 Heute
- 17.10 Bilder unserer Erde  
„Australien — Bei den  
Seebären in der Bass-  
Straße“
- 17.40 Die Drehscheibe
- 18.20 Popeye, ein Seemann  
ohne Furcht und Tadel
- 18.35 Trickfilmzeit mit  
Adelheid
- 19.00 Heute
- 19.30 Die Insel der Krebse  
Nach einer Erzählung
- 21.00 Heute
- 21.15 Blickpunkt  
Wird Kranksein unbezahl-  
bar?  
Diskussion zur Kosten-  
explosion im Gesundheits-  
wesen
- 22.00 Filmforum  
Schließ doch endlich!  
Ein Film über das  
Sterben im Film  
Dieses filmische Essay  
von Adolf Holl und  
Bernd Grothe befaßt  
sich mit der Darstellung  
des Sterbens im Film.  
Der Tod kann ja im  
Film gleichermaßen  
Schicksal wie auch  
reines dramatur-  
gisches Mittel sein;  
die Darstellung des  
Sterbens ist künstle-  
rische Aufgabe und oft  
auch wohlfeile Ef-  
fektchasse. Für die  
meisten Autoren sind  
Gewalt und Verblüf-  
fendes Ingridenz der  
Handlung; im sogenann-  
ten „Prozessfilm“ er-  
scheint sie oft als Mit-  
tel- oder Endpunkt eines  
Konfliktes. Der gewalt-  
same, der gleichsam  
„prophetisch“ wirk-  
dürfte gegen die Ver-  
bestandnis des Films im-  
mer noch mit weitem Ab-  
stand an der Spitze liegen.
- 22.30 Heute



Für gute Stimmung in der „Halbischbar“ sorgen wieder viele be-  
liebte Gäste. Addi Münster versteht sich besonders gut mit der  
Wirtin (Hilde Sicks). Um 16.20 Uhr im Ersten Fernsehen. Bild: KPA

## 3. PROGRAMM

- 17.30 Stabrechnen (12)
- 18.00 Sesamstraße (223)
- 18.30 Für Gastarbeiter aus  
Griechenland
- 19.00 Die Lebenssituation (b,  
19.00 Mathematik (8)
- 19.30 Digitaltechnik (8)
- 20.00 Tagesschau — Wetter
- 20.00 Nordschau-Magazin
- 21.00 Alles sehen, alles hören,  
alles wissen  
Die Herrschaft der  
persönlichen Referenten
- 18.35 Englisch (7)
- 9.05 Arbeitslehre  
19.35 Mathematik (6/17)
- 10.35 Das Schaufenster  
11.05 Mathematik (6/17)
- 11.35 Mathematik in der  
Primarstufe
- 13.05 Das Schaufenster
- 16.30 Mathematik (6/37)
- 17.00 Mathematik in der  
Primarstufe

Federal Republic of Germany

Tel.: 044096/354



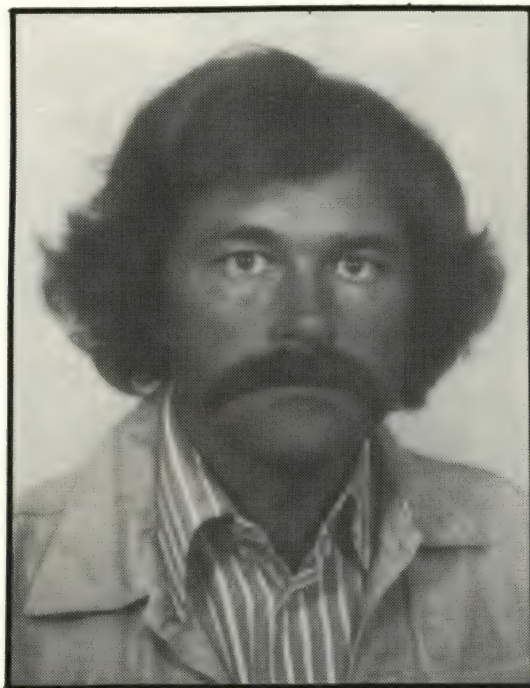
# POCKET MUSEUM OF(F) MODERN ART

klaus groh • roter steinweg 2a • D-2901 friedrichsfehn • tel.: (044096) 354 • Federal Republic of Germany •



XXXXX HISTORICAL CLASSIC ORIGINAL PHOTOGRAPH :

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX



when this person posed for this photo  
DADA was not yet born !!!!! think it over  
what you have in your hand !!!!

(c) " before classic dada " klaus groh 1974

K. Groh



# DADhAnova

der grüne Hirschläfer  
multi-media-manufactur  
D-3000 HANNOVER 1  
HOLZMARKT 8 ☎ 0511/13529

Hoch

dear daddaland, anna  
banana & anny one

dear daddaland, anna banana & anny one

hte DADhAnova actionroom is running down the line  
so fine yeah  
i said the dadHaNOVA actionroom is running down the line  
quiet fine  
just get me in another kind of truobble and i tell you  
de DADhAnova solved it much multi-finre  
(little kids wear toten anny, i suppose)

FOR ANNA:

anna are you the

sister of eve blossom(anna blume/remember kurt schwitters)

do you know any information about the LIVING THEATRE. last what i  
heard was that they were imptrisonnend in brasilia

A

Akkumulator

Collectiones les  
œuvres du Thyl

Ah!F'luxUS

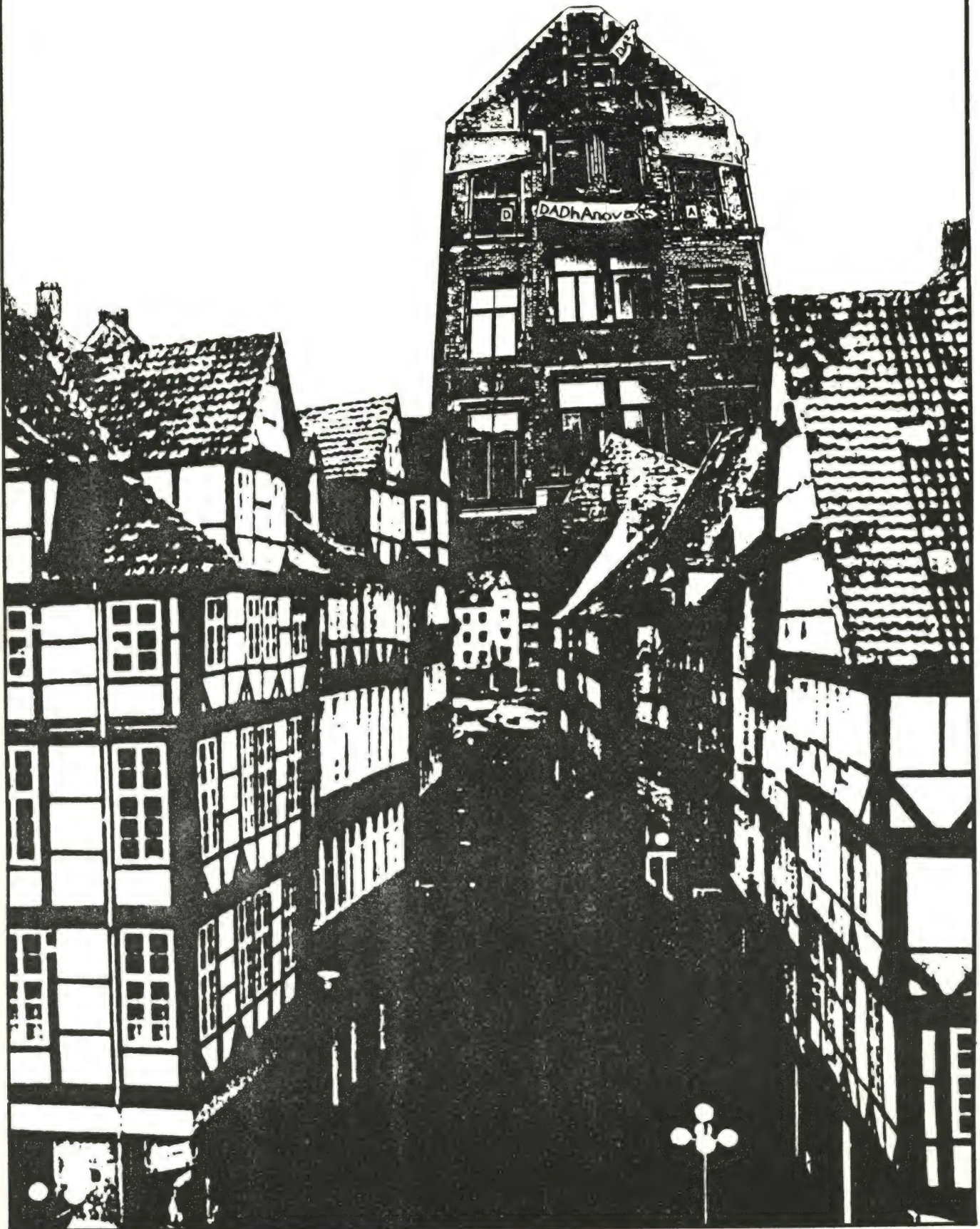
we invite you to come to DADhAnova - city on 23./24.8.75  
there is big feastin the whole ancient ~~ex~~ town especially in  
our multi-media-manufactory

der grüne hirschläfer  
Hannover

tschüs  
Reinhard Jeunecke  
&  
der grüne hirschläfer



$DA^2 = !$





# FUCKE EDITION





RICHARD BOTTINELLI

D 35 KASSEL KANTSTR 7

il art.mail art.mail art.mail art.mail art.mail art.mail art.mail art

dear friends,

be so kind, and send also mail art (objects, rubber stamps, drawings, prints, etc.)  
to following address:

mr. hans alexander baier

postfach 1308

d-65 mainz

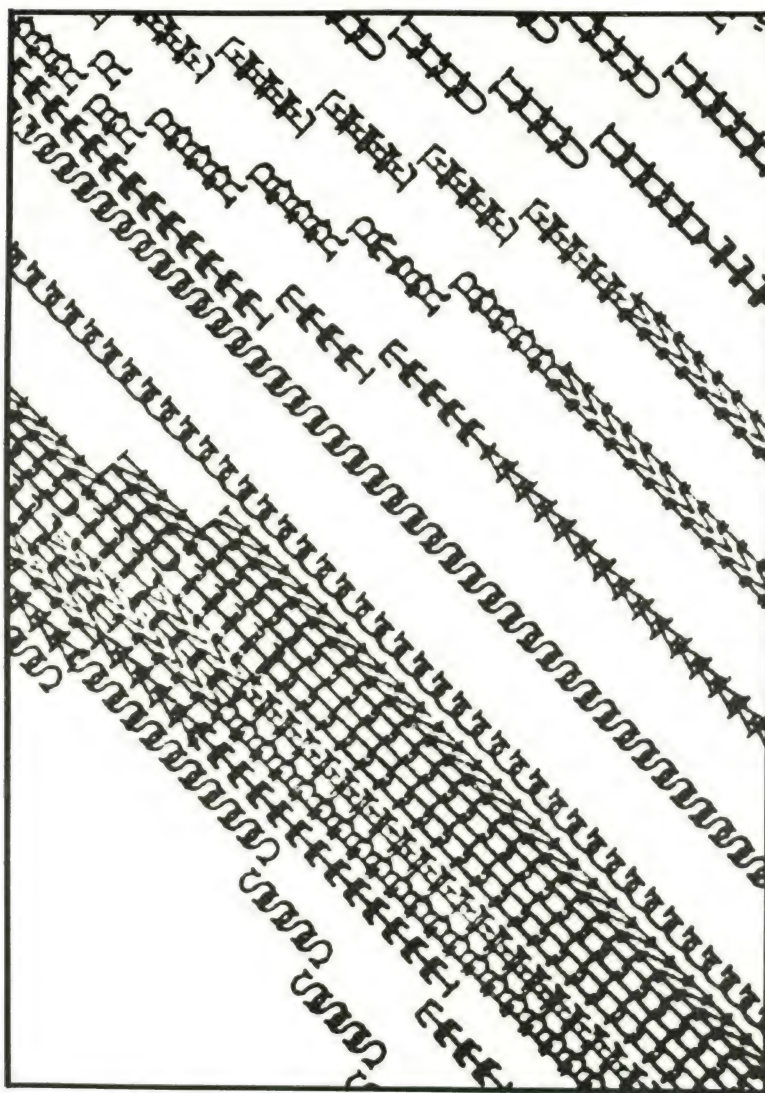
fed. rep. of germany

this man is an editor of a big arts magazine and would like to receive  
many of your ideas for making perhaps a story in his magazine.  
this could be a way for more communication about mail art, specially also  
to inform artists and people who don't know about it.

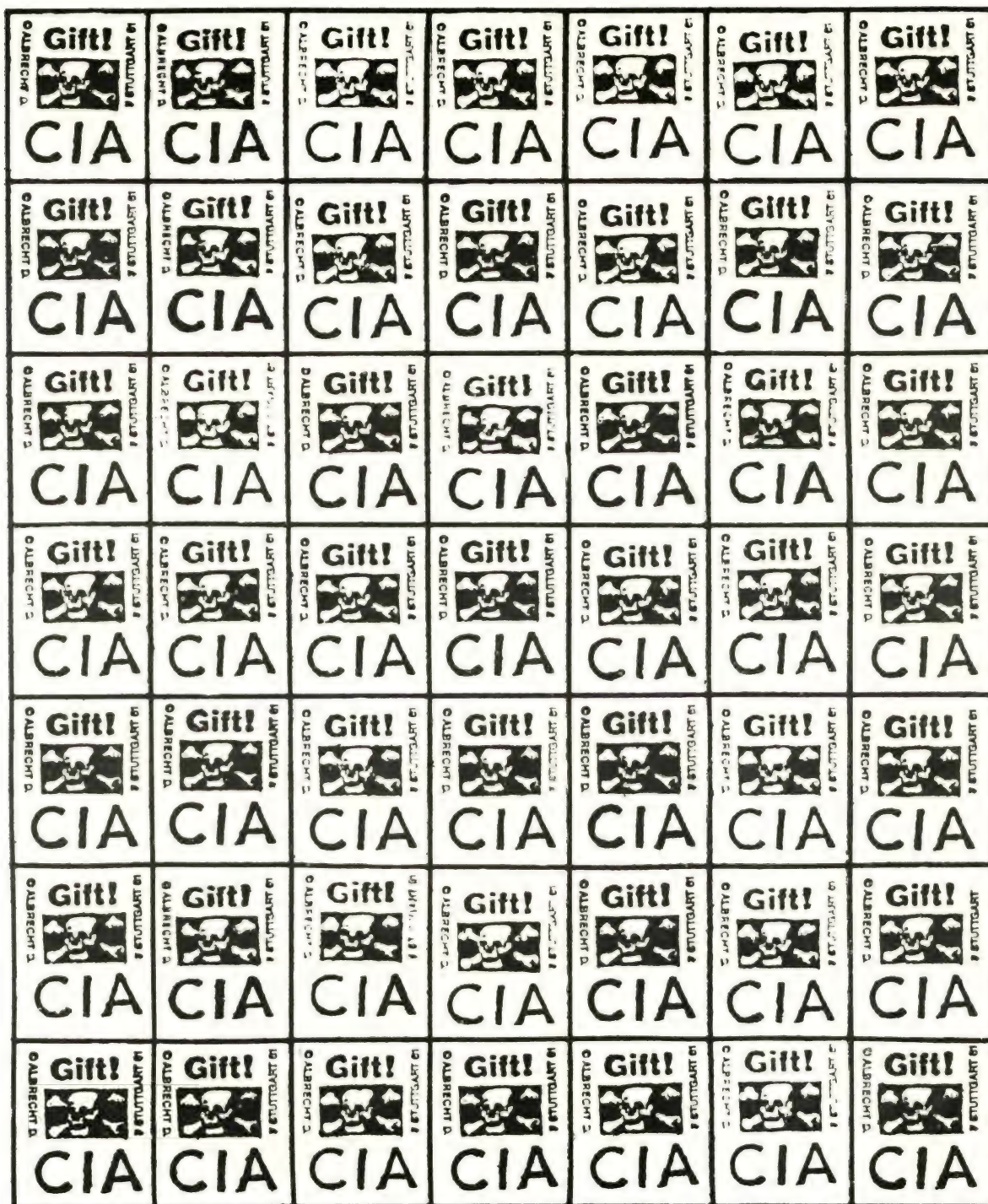
also inform me about your work and send mail art to my adress (see up.)  
myself would like to make an exhibition of your art. i'd like to hear  
from you!!!!!! without you, it won't be the same!!!!!!!!!!!!!!!!!!!!!!



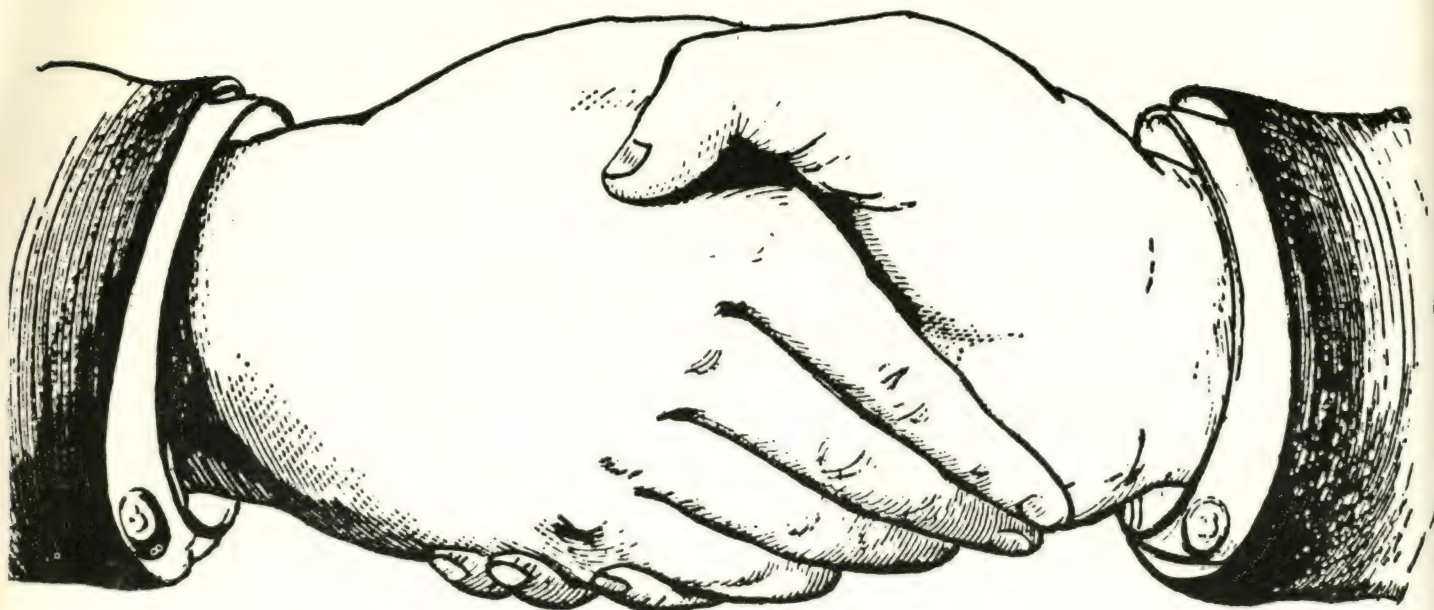












29 JUL 1975

B 8790 B.

29 JUL 1975

I am happy to hear, you are very busy in new "Dada-land" (rebuilt more beautiful than ever!)

Would you be so kind as to send me your stamp-catalogues with prices, and your publication lists?

I like to be also informed about the "l'ecole de l'art infantile" etc. I would like to have a subscription; How many complete years are still available?

Please put my name on your address-list, and keep me regularly informed about your activities

For my part, I'll send you something too from time to time  
Heartiest thanks, and many many friendly greetings  
also to Anna Banana



86

Johan van Geluwe \* Bouckaertstraat 8 \* B-8790 WAREGEM - Belgium



Museum Boymans-van Beuningen Rotterdam

telefoon 36 05 00 giro 513302

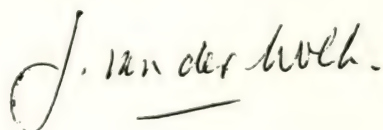
19th september 1973.

Dadaland, Dadaprocessing  
1117 Geary nr. 21  
San Francisco, Cal. 94109  
U.S.A.

Dear Sir,

Please be so kind to inform me about the activities (and publications?) of Dadaland and Dadaprocessing.

Sincerely yours,

A handwritten signature in cursive script, reading "J. van der Wolk". The signature is written in dark ink and is positioned above the typed name of the sender.

Johannes van der Wolk  
Assistant curator for  
modern art.





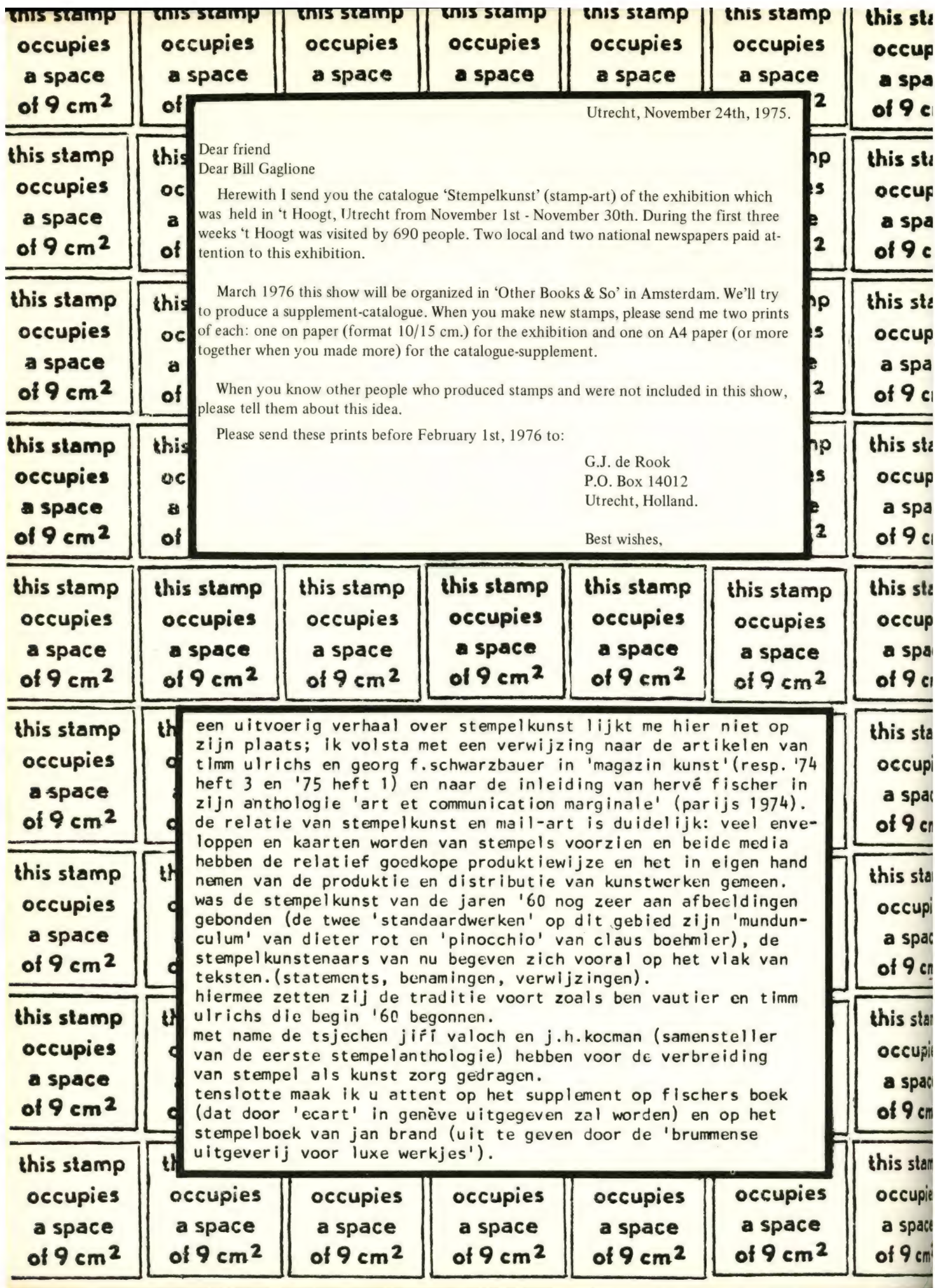
I am not in the BIBLE





**I AM NOT IN FISCHER'S BOOK**





Utrecht, November 24th, 1975.

Dear friend  
Dear Bill Gaglione

Herewith I send you the catalogue 'Stempelkunst' (stamp-art) of the exhibition which was held in 't Hoogt, Utrecht from November 1st - November 30th. During the first three weeks 't Hoogt was visited by 690 people. Two local and two national newspapers paid attention to this exhibition.

March 1976 this show will be organized in 'Other Books & So' in Amsterdam. We'll try to produce a supplement-catalogue. When you make new stamps, please send me two prints of each: one on paper (format 10/15 cm.) for the exhibition and one on A4 paper (or more together when you made more) for the catalogue-supplement.

When you know other people who produced stamps and were not included in this show, please tell them about this idea.

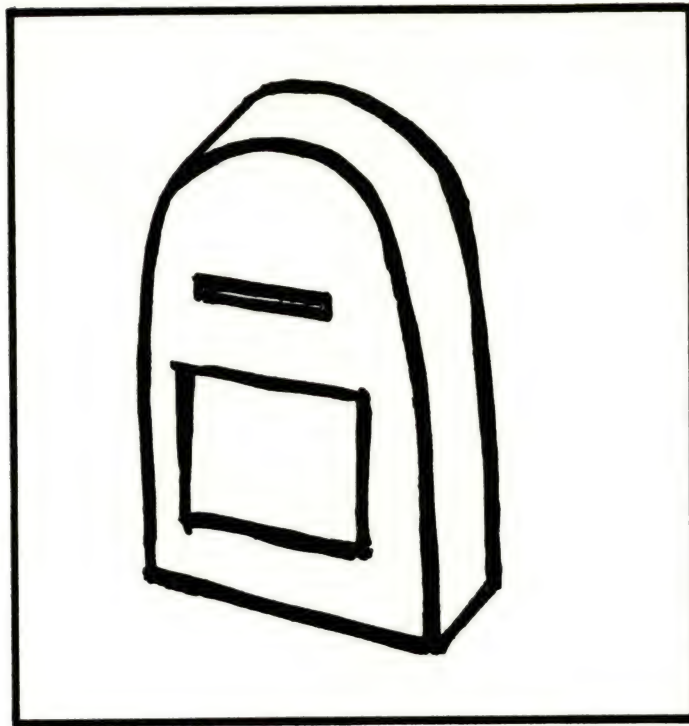
Please send these prints before February 1st, 1976 to:

G.J. de Rook  
P.O. Box 14012  
Utrecht, Holland.

Best wishes,

een uitvoerig verhaal over stempelkunst lijkt me hier niet op zijn plaats; ik volsta met een verwijzing naar de artikelen van timm ulrichs en georg f.schwarzbauer in 'magazin kunst' (resp. '74 heft 3 en '75 heft 1) en naar de inleiding van hervé fischer in zijn anthologie 'art et communication marginale' (parijs 1974). de relatie van stempelkunst en mail-art is duidelijk: veel enveloppen en kaarten worden van stempels voorzien en beide media hebben de relatief goedkope produktiewijze en het in eigen hand nemen van de produktie en distributie van kunstwerken gemeen. was de stempelkunst van de jaren '60 nog zeer aan afbeeldingen gebonden (de twee 'standaardwerken' op dit gebied zijn 'mundunculum' van dieter rot en 'pinocchio' van claus boehmler), de stempelkunstenaars van nu begeven zich vooral op het vlak van teksten. (statements, benamingen, verwijzingen). hiermee zetten zij de traditie voort zoals ben vautier en timm ulrichs die begin '60 begonnen. met name de tsjechen jifí valoch en j.h.kocman (samensteller van de eerste stempelanthologie) hebben voor de verbreiding van stempel als kunst zorg gedragen. tenslotte maak ik u attent op het supplement op fischers boek (dat door 'ecart' in genève uitgegeven zal worden) en op het stempelboek van jan brand (uit te geven door de 'brummense uitgeverij voor luxe werkjes').





We all know the difficulties it causes to receive the lot of mail we do every day.

That the postal authorities have managed to get any item from one address to another is of course not intolerable, but the items themselves derived from and deprived of the postal reference must concern everybody.

To the end that minimize the implications brought about by these items Eric Andersen offers you a mail-box.

You are requested to fill up this box with mail addressed to you, undelivered mail returned to you, mail you have received by mistake, etc.

If you return the box to Eric Andersen the content will then be redistributed to the 4000 persons on his address-list.

Eric Andersen - Copenhagen



Dear Dadland,

Since I saw you  
I'm becoming more and more  
schizoid: I literally see double:  
Could you tell me what that may  
be due to?

I have a feeling that  
I'm just a duplicate of myself..  
Acopy. And also this is accom-  
panied by the compulsion to do every-  
thing twice.

Recently I've changed  
my name to Nanos Valaoritis.  
But even this didn't work. I  
hope its not too late to save  
my crumbling "unity of self"...  
Otherwise the future will be

VILE

yours

Nanos







# think



# crazy



this page was touched  
by the fingers  
of j. h. kocman

all written on this page  
is a poem by  
j. h. kocman

yes, i am j. h. kocman

this art-work by j. h. kocman  
is dedicated

to

*J. H. Kocman*





**nothing**  
**by Jiří Valoch**

**something**  
**by Jiří Valoch**

**DRAWING NR. 9**  
**BY JIŘÍ VALOCH**

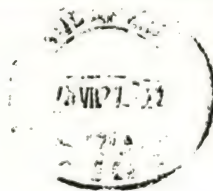
**idea of a letter**  
**by**  
**Jiří Valoch**



*Do you know, you're a so nice-looking man?*

*Herta*

H-1221 Budapest  
Kerékgyártó u. 15/A.



DADDALAND/Bill Gaglione

1183 Church St.

San Francisco,

Calif. 94114

USA



0

TÓT ENDRE BUDAPEST III KERÉK U. 10 HUNGARY TELEFON 689292

To: yoo/dadaland  
1183 Chörch St,  
S. F. Ca. 94114  
USA

TÓT ENDRE  
H-1035 BUDAPEST  
KERÉK U. 10.

Budapest, 00 JUN 1975

Dear Daddaland ,

0'o 0000 00 0 000 00000 00 000. - 0000 00000 000 ?

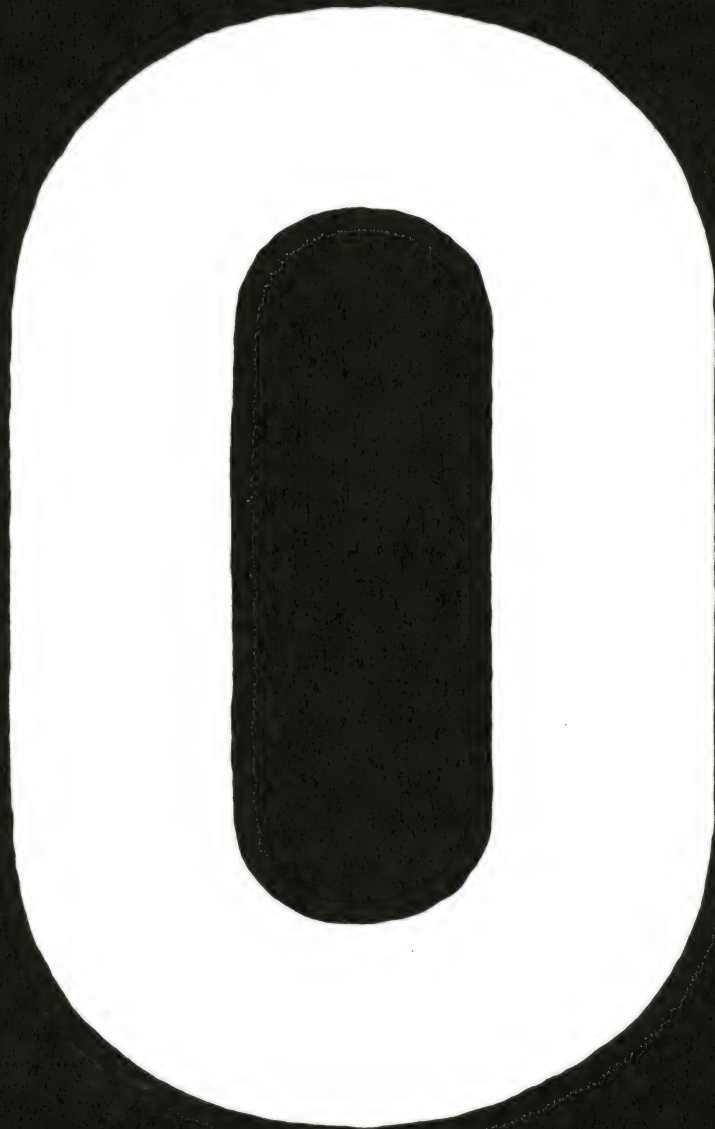
Best zeros,

Tót Endre/zerOlandu



P. S. Short but sweet.

ZEROPOST





# FUCK FALSE ART

P.A.S.S. - POETICAL ANARCHISTIC SECRET SOCIETY MEANS CONTINUOUS REVOLUTION

P.A.S.S. — POETICAL ANARCHISTIC SECRET SOCIETY MEANS CONTINUOUS  
REVOLUTION AGAINST ART HORRORS; AGAINST IMPOTENCE OF IMAGINATION,  
AGAINST ARTISTIC VOMIT, AGAINST MASS CULTURE, AGAINST PSEUDO  
POETRY, AGAINST COUNTERFEIT INSPIRATION.

GOOD LUCK UNIVERSE, HOPPE DREAMS FOR SURREALISTIC WOMEN WHO  
OVERTHROW JERK-OFF ART.

P.A.S.S. MEANS NOISIEST MANIFEST AND PERPETUAL PROTEST AGAINST  
INVOLUTION, AGAINST DOGMATIC SLAVERY.

GOOD MORNING EVEREST, YOUR ECSTATIC HILLS ARE DADANGEROUS FOR  
PHONIES.

MADNESS IS THE ANSWER TO THE COLLAPSE OF THE 70's.

MADNESS IS THE ANSWER TO THE INABILITY TO REFUSE THE STANDARD  
OEDIPUS COMPLEX OF THE HISTORICAL AVANT GARDE.

A RENAISSANCE AWAKENING ABOVE THE GRAVEYARD OF ART PRODUCTS.

A COLLECTIVE CREATION TAKING OVER MASS CULTURE.

A REVOLUTIONARY FAITH STRUGGLE SEEKING THE PATH TO A NEW SPACIAL  
ENCOUNTER.

A POST-EXPERIMENTAL SEIGE ARRIVING LIKE A TORNADO OVER THE  
BRAIN WASHED SYSTEM.

LONG LIVE ANARCHY, LONG LIVE FREE CHOICE OF DEATH, LONG LIVE  
FREE GAMBLING OF IMMORTALITY.

THERE ARE THREE DIRECTIONAL SIGNS THAT DETOUR AROUND THIS SAD  
ENDING FOR THE 70'S.

DISOBEY "SUCKER'S LAW" ON SEX AND DRUGS.

KEEP LAUGHING.

AND LASTLY "WE ARE NOT FOR SALE".

ABANANNADADALANDPRODUCTION



# INDEX OF PARTICIPATING ARTISTS

Amiard, Bernard  
38 R. Ramey  
75018 Paris  
FRANCE

Andersen, Eric  
Roerholmsgade 18 IVth  
Copenhagen K  
1352 DENMARK

Armleder, John  
6 rue Plantamour  
Ch-1201, Genève  
SWITZERLAND

Bealy, Alan  
Box 813, Station A  
Montreal, P.Q.  
CANADA

Bennecke, Richard  
D-3000, Hannover 1  
Holzmarkt 6  
GERMANY

Beuys, Joseph  
4 Dusseldorf-Oberkassel  
Drakaplatz 4  
GERMANY

Bottinelli, Richard  
D-35 Kassel  
Kanstra 7  
WEST GERMANY

Bronson, A.A.  
241 Yonge St., 3rd Floor  
Toronto 1, Ontario  
CANADA M5C 1S8

Brute, Dr.  
303 East 8th Avenue  
Vancouver 10, B.C.  
CANADA V5T 1S1

Brute, Lady  
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Vancouver 10, B.  
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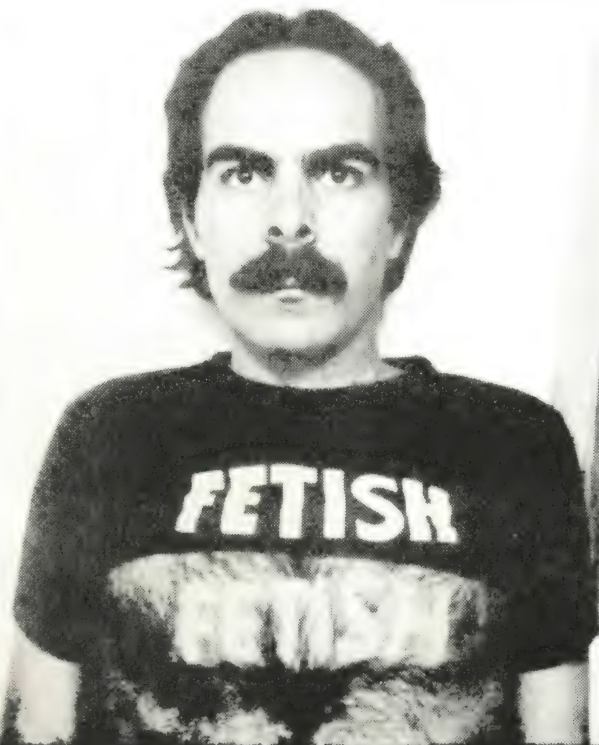
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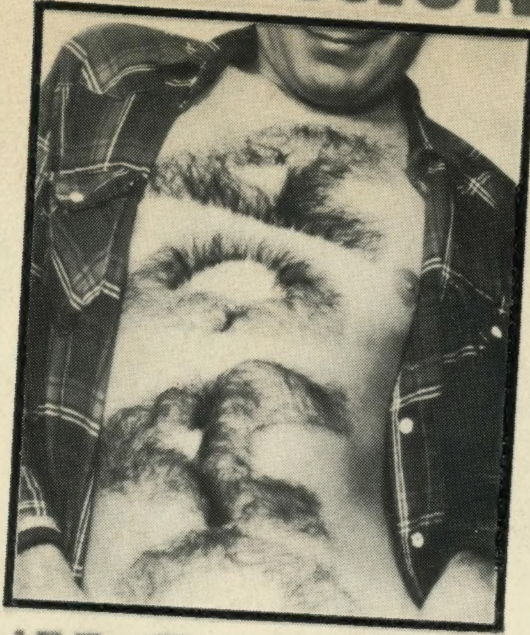






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